

Sense(s) of Porto: Rethinking Heritage within the Contemporary Cultural Landscape

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Thesis submitted for the award
of Ph.D degree in Design

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Abstract

This work has been conceived as a study of sense of place, focusing on urban heritage and its values in the contemporary context. Its principal inputs derive from the field of cultural heritage studies, but also from the areas of sensory urbanism, cultural geography, art and design.

The aim of the project is to contribute to critical heritage discourse by tackling some of its overlooked and underexplored research territories. Those open up through the application of sensory inquiry, and through setting the time frame into our own epoch; that, however, poses a challenge of discussing and understanding phenomena as they occur, without historical distance. In order to uncover new heritage values, the geographical scope of the work is not limited to the special cultural landscape, but expanded to the domain of mundane, ordinary landscape where people's everyday lives unfold.

Since one of the research premises has been acknowledgment of plurality and diversity of perspectives on cultural landscapes and sense of place, its main system of inquiry can be defined as postpositivist. Taking as a starting point that heritage is to be a concern of an entire society and a part of daily reality of the city's inhabitants, the research methodologies have included engagement of non-experts (especially artists) and examining preferences and values they attribute to heritage and to overall cultural landscape. The work has been conceived as a place-specific study, examining the sense of place of Porto. The case study strategy was based on questionnaires, cultural mapping exercises, exploratory walks and bibliographical survey.

The inquiry into the sense(s) of Porto focused on each of the five human senses as mediators between people and their surroundings, between self and the contemporary cultural landscape. The contributions of the thesis have been classified into two groups, designated as *disciplinary* and *strategic*. The disciplinary contribution refers to new territories of inquiry that came into light through application of sensory research framework, and through situating the work into the contemporary epoch. A series of new research problems of relevance for the area cultural heritage studies was detected throughout the work on the thesis, being one of the new territories outlined that of the heritage of our own time.

The strategic contributions are the concrete methodological tools developed for inquiry into cultural assets and cultural landscapes, tested on the case of Porto and adjustable to other cultural contexts.

Key words: sense of place, heritage, cultural landscape, Porto, urban experience

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List of abbreviations

CAMOC – ICOM's International Committee for Collections and Activities of Museums of Cities

CoE – Council of Europe

DGPC – Direção-Geral do Património Cultural
(the Portuguese Directorate General for Cultural Heritage)

ECoC – European Capital of Culture

EIA – Environmental Impact Assessment

FBAUP – *Faculdade de Belas Artes da Universidade do Porto*
(Faculty of Fine Arts of the University of Porto)

FEUP – *Faculdade de Engenharia da Universidade do Porto*
(Faculty of Engineering of the University of Porto)

HIA – Heritage Impact Assessment

HUL – Historic Urban Landscape

ICCROM – International Centre for the Study of the Preservation and Restoration
of Cultural Property

ICH – intangible cultural heritage

ICOM – International Council of Museums

ICOMOS – International Council of Monuments and Sites

UNESCO – United Nations Educational, Scientific and Cultural Organization

WHS – World Heritage Site

Preface



Image 1. The Luiz I bridge on the St. John's night. Photo JS.

Image 2. The new cruise ship terminal in Matosinhos, detail. Photo JS.

The main motives for pursuing this research and its actuality

This project is about the city and its heritage in the contemporary context. It aims at studying sense of place through exploring overlooked territories in the heritage discourse and thus contributing to the complex and interdisciplinary scientific domain of cultural heritage studies. Being an architect with a PhD in urban history and having obtained practical experience as an expert associate for built heritage preservation, the author has long-term interest in the subject and both educational and professional background based on a conservators' approach to built heritage.¹ While the research interests remain the same, the present work was an opportunity to detach from the position of an architect-conservator and rethink heritage values and the sense of place in the contemporary creative city from a different, design research standpoint.

Working in the context of the design research enabled shifting the very research paradigm, posing new questions, testing experimental approaches and introducing new methodologies in order to detect and survey underexplored areas in the cultural heritage studies. The topics addressed included: stepping out of the visual paradigm and applying multisensory approach to the contemporary city and its legacy; questioning the limits of heritage, both in terms of its scope and its temporal margins; exploring the ways non-experts, especially artists, can be involved in recognizing and interpreting heritage today, and engaged in mapping cultural resources. Changing disciplinary coordinates also gave an opportunity to take an external view towards heritage conservators' practice, as well as to critically reflect to the use of heritage magnetism at the market as a tool for consumer seduction and persuasion within the case study of Porto.

An overview of the present state of research in the field reveals a high interest for heritage and cultural identity topics among cultural geographers, social scientists, anthropologists, environmental psychologists, museologists and other researchers dealing with contemporary cities, including, of course, architects, urban planners and designers. Actuality of the research

¹ Jelena Savić is a graduated engineer of architecture with specialization in urban reconstruction (2003) and a PhD in urban history (2013), both obtained from the Faculty of Architecture, University of Belgrade, Serbia. Her professional experience related to heritage is twofold: it includes work as a visiting assistant at the Faculty of Architecture, Civil Engineering and Geodesy, University of Banja Luka, teaching in the area of history of architecture and settlements, and a decade of professional practice and research in preservation of built heritage, at the Institute for Protection of Cultural, Historical and Natural Heritage of the Republic of Srpska, Bosnia and Herzegovina. Her responsibilities as expert associate for built heritage involved work related to the UNESCO World Heritage Sites in Bosnia and Herzegovina (including the ones currently on the UNESCO's Tentative List). She has also taken part in architectural designs and projects awarded at exhibitions and competitions. The theme of her PhD in architecture was closely linked to the dialectics between the modern and the vernacular, as well as the critical position and vital role of heritage in the contemporary cultural context, which continues as a research interest.

problem is confirmed by the fact that a big share of the bibliographical and documentary base for this work is taken by very recently published works and just completed or even ongoing projects. There is also a significant interest for multisensory approach within contemporary architectural and artistic practice, whether applied intuitively or intentionally – questioning the predominance of visual in those fields.

The principal challenges and opportunities

Being a part of a dynamic and interdisciplinary research discourse bears exciting new opportunities, but also risks and challenges, among them a danger of misunderstanding and misinterpretation, as terminology and definitions differ depending on a scientific area and evolve through time. Being aware of that, a decision was made to develop a set of working definitions of key terms. It is illustrative of the complexity of the topic, indicative of the state-of-the-art and thus represents a vital element of this work. That set is by no means aimed to be definitive nor exhaustive, yet it is found necessary in order to enhance precision and scientific rigour while operating in an elusive, fuzzy, exploratory realm.

The present work, being set in Portugal as a foreign country and thus positioned outside the educational and professional framework of architectural conservation familiar to the researcher, brought about both opportunities and challenges. On the opportunities side, there was a possibility to contribute to cultural heritage studies from an extraordinary setting rich in tangible and intangible heritage, with a long tradition of preservation and research. On the challenges side, immersing in an interdisciplinary field of study meant doing an extensive survey of relevant literature from several scientific areas, as well as the need for a number of revisions and redefinitions of geographical and thematic scope in the process of the thesis development. Before the project started (in the academic year 2013/2014), the researcher had already had particular interest about the Portuguese culture, especially about the internationally recognized Portuguese contemporary architecture, design and literature, but had only been to Portugal once, in a short tourist visit. Thus, it was vital to make a transition from the state of a mere visitor to the one of a well-informed foreigner that can offer a relevant view to Portuguese cultural heritage context. Lived experience of Portugal, that included learning about the Portuguese culture and heritage, studying the language and “surveying” the country’s territory through field trips, is thus regarded as highly important for the work, even though the language of the project remains English and the geographical scope was eventually narrowed down to the city of Porto. The initial idea was to include entire continental Portugal in the scope of

research, which had soon turned out non-feasible because of the temporal and funding constraints of the project. However, the initial set of research problems was kept, and the city of Porto has proven a highly representative territory to examine them.

As the development of this work was closely related to becoming immersed into the Portuguese cultural context, the implicit autoethnographic component of the work was addressed through the research blog that began before the author's arrival to Portugal and evolved together with the project. The blog is one of the project's components intended to grow further and continue beyond its limits. The project itself is conceived as an open-ended work with the potential for further thematic and territorial development. Many field trips around the country are still waiting to be done beyond the scope of this thesis, whether for the extended research purposes or just for the pleasure of traveling and cultural discoveries.

Plurality of possible approaches

Among multiple ways that questions of contemporary cultural identity and the sense of place can be investigated in Porto, choices had to be made according to the disciplinary perspective, possibility to make a particular contribution from a standpoint of a foreigner, technical constraints and the limited time available to round up the present research. One of the project keywords is *low-tech* – the senses of Porto have been examined primarily in physical spaces and through real experiences.

Working within the design research framework enabled centering on the role of non-experts, in particular artists, as stakeholders in heritage domain and actors in cultural mapping. The chosen set of studies within this project revolves around sensory urban experiences, focusing on themes where traditions and contemporary urban identity of Porto intertwine. The themes range from the values of contemporary architecture to traditions in making related to the local gastronomy and a number of practices of corrupted/invented traditions present in the city. Some overlooked and underresearched territories in the heritage discourse that recognized, and possible ways to develop the project further were indicated.

In the course of work, a set of networks has been created with local researchers, designers and artists. Main ideas and preliminary results have been constantly verified and refined through public presentations at conferences and published works, demonstrating applicability

in various heritage-related fields (design, museology, heritage impact assessments, industrial heritage preservation, cultural mapping).²



Image 3. The map of municipalities in Portugal visited since the beginning of the project (80 of 278 as of August 2017).

Image 4. A city view from the visit to the residential building Montepio Geral (architect Agostinho Ricca, 1960s), on the occasion of the Open House Porto 2016. Photo JS.

² The project has been presented at seven international scientific conferences so far. The paper “Beyond Museum Walls: Discovering Porto’s Industrial Heritage” was presented at the Annual conference of CAMOC (the ICOM’s International Committee for the Collections and Activities of Museums of Cities) in Gothenburg, Sweden, in August 2014. The conference theme was Industrial Heritage, Sustainable Development, and the City Museum. For the BROWNINFO 2014, the international academic conference on brownfields, organized by the Faculty of Architecture, Civil Engineering and Geodesy of Banja Luka, Bosnia and Herzegovina, the researcher contributed with the paper “Lessons From Portugal: Recommendations for the Preservation of Industrial Heritage in the Republic of Srpska”. The work entitled “The Limits of Heritage: In Search for the Monuments of Our Own Epoch” was presented at the UD14, an annual PhD in Design students’ conference, held in Aveiro in November 2014. In February 2015, the researcher participated at the “Heritage Counts”, International conference on the economic, social, environmental and cultural impact of immovable heritage, organized by The Raymond Lemaire International Centre for Conservation (KU Leuven). The paper “Grasping heritage of our own epoch: testing possible methodological approach in Porto, Portugal” was presented. One of the key moments for the development and verification of the methodology applied in this project was the “Cultural mapping: debating spaces and places”, an international conference organized by the Valetta 2018 Foundation in Malta in October 2015. The work “A day in the city with the eyes closed: cultural mapping in Porto, Portugal” was presented there. The researcher was also an invited lecturer at a conference on the occasion of the European Heritage Days held at ISLA, Gaia, in September 2015. In July 2016, the paper based on the methodological framework for this thesis, entitled “*Walking in the City*: a heritage inquiry in the cultural landscape of contemporary Porto”, was presented at the international conference on Heritage in Transition: Scenes of Urban Innovation, held in Syros, Greece.

Three scientific articles based on the project have already been published, while two more are currently in press. The researcher has participated in the organization of the UD15, the 4th PhD in Design Research Forum, held in Porto in October 2015. Being an active member of CAMOC, the author was directly involved in preparation of the CAMOC’s symposium within the ICOM’s triennial general conference that was held in July 2016, under the general theme “Museums and cultural landscapes”. Since July 2016, the author has also been active as the editor of the CAMOC Museums of Cities Review, that, among others covers the topics of cultural landscapes, people-based approach related to urban planning and sense of place in contemporary cities.

In the introductory chapter, more details on the geographical, disciplinary and critical coordinates of the research are shown, the critical review of the resources on the research problem and subject given, and an outline of the work undertaken presented.

CHAPTER I

Introductory remarks

1.1. About this project

This work is conceived as a study of the sense of place, and focuses on urban heritage and its values in the contemporary context. A low-tech, multisensory approach was adopted in order to understand contemporary cultural landscapes and the changing and elusive limits of heritage within them. The project aims to contribute to the field of cultural heritage studies by entering and examining overlooked and underexplored territories in the heritage discourse.

Being the study of sense of place necessarily linked to a concrete geographical and urban context, the city of Porto was chosen as the subject. In the course of work, the initial geographical scope of the project had to be redefined and reduced;³ however, the main research focus and original goals were kept. The redefinition and fine tuning are reflected in the change of the title: from the initial *Sense(s) of Portugal: Contemporary life of Portuguese heritage*, as it was first defined in 2013, the project eventually changed into *Sense(s) of Porto: rethinking heritage within the contemporary cultural landscape*. The cultural landscape of Porto has proven to be a representative research subject for a study on sense of place, also being a of a scale graspable within the limits of this project.

The present chapter is dedicated to an introduction to the main theme of the work: understanding sense of place in the contemporary city. Geographical, temporal and disciplinary coordinates of the work are set here: the contemporary city of Porto as the research subject, and the thesis as a cultural heritage study, built also on the theoretical and methodological backgrounds from the domains of sensory urbanism, cultural geography, art and design. The research problem and a set of interconnected research questions are defined. The way they will be tackled is outlined: through an interdisciplinary research framework, focusing on multisensory properties of cultural landscapes and applying people-centered methodological techniques. The principal theme of the work, that of sense of place, is open to a multitude of possible interpretations; therefore, the research questions have been defined in such way to converge towards underexplored territories in the heritage discourse, the ones embedded in contemporaneity and linked to change, or, in other words, acknowledging the sense of time. As for the contents of the present chapter, an overview of the thesis structure is given, as well as a brief insight into the contents and goals of each following chapter. Finally, the expected results of the work are presented, and the planned contribution of this work to the cultural heritage studies is outlined.

³ More information on these changes can be found in the Preface of this thesis.

The thesis map

The plan of the present work has been outlined in the form of the thesis map.

The map can be interpreted as an expanded table of contents, elaborating its principal elements and their purpose and clarifying the structural logic of the work (nevertheless, not going into divisions beyond chapters and sections).

Table 1. The thesis map.

the principal structural elements of the thesis	chapter titles	brief contents	chapter goals and purpose
	Preface Acknowledgements	Outlining the motivation for pursuing the research, the researcher's scientific background.	Demonstrating the motivation and capabilities of the researcher to pursue the work. Adding biographical elements and information on the course of work (challenges, difficulties, acknowledgements).
	List of tables and figures		
INTRODUCTION	Chapter 1. Introductory remarks	Introduction to the thesis theme, contents and structure.	Introduction to the research problem: understanding sense of place in the contemporary city. Elaboration on how the problem will be tackled (interdisciplinary nature of the work, the importance of multisensory research framework, people-centered approach, focusing on underexplored territories in the heritage discourse linked to change). Overview of the thesis' contents. The foreseen results and contribution of the work (new territories for heritage research, creation of methodological tools for understanding sense of place).
	Chapter 2. The research coordinates	Outlining geographical scope and disciplinary boundaries of the work	Defining the geographical, disciplinary and methodological scope of the project.
LITERATURE REVIEW*	2.1. The boundaries of the project	Definition of the geographical and temporal limits of the work, and the researcher's position.	
	2.2. Disciplinary coordinates	Inputs from sensory urbanism, cultural geography, art and design of importance for the thesis.	Outlining how these inputs will be used in the thesis as a cultural heritage study.
	2.3. Cultural heritage studies: Working definitions	Overview and discussion of the key notions from the cultural heritage domain relevant for the research, as a part of the thesis' disciplinary coordinates.	Pinpointing the meaning of elusive notions such as "heritage", "heritage values", "cultural landscape", "sense of place", as well as their interdependence in the context of this work. Situating the project in the broader theoretical and methodological debate (people-centered approach, intangible heritage, contemporary heritage, cultural mapping as a cultural inquiry).
	2.4. Towards a research strategy for the inquiry into sense of place	Summary and conclusion remarks of the Chapter 2.	
	Chapter 3. Methodological coordinates	Survey of the methodological approaches in researching sense of place and cultural landscapes	Creating basis for the methodological choices to be applied in the thesis.
*partly within the Chapter 5 and its sections			
THE RESEARCH PROCESS	Chapter 4. The strategy, tactics and techniques for the research of Porto's sense of place	Elaboration of methodological choices for the purposes of this thesis: strategy, tactics and techniques (paradigm, action plan, methodological tools) applied in the survey the contemporary landscape of Porto as research subject.	Acknowledging dynamic, changing properties of sense of place and impossibility for it to be fully understood by scientific methods only. Arguing for the multisensory research framework. Complementing the scientific component of the work with the artistic inquiry. Having in mind the principle of methodological triangulation. Rethinking heritage within the contemporary cultural landscape by focusing on change rather than on conservation issues, and on people, their attitudes, opinions and values rather than on properties and assets per se.
	4.1. Methodological choices for the inquiry into the sense(s) of Porto	Introductory notes to the Chapter 4 and an overview of its contents and goals.	
ANALYSIS AND DISCUSSION OF THE RESULTS	4.2. Existing approaches to Porto's sense of place	Analysis of poetic and literary approaches to the sense of place of Porto, including the book <i>O Sentimento do Porto / A Feeling for Oporto</i> (an important album on Porto's sense of place); analysis of artistic projects tackling the cultural landscape of Porto.	Inquiry into poetic and artistic views on the sense of Porto. Engaging <i>O Sentimento do Porto</i> both as secondary and primary bibliographical source. Elaborating the postpositivist angle of the research through juxtaposition with the system of inquiry applied in the book.
	4.3. Touching the city (exploratory walks)	The section on the extensive exploratory walks prepared and conducted by the researcher as a means of cultural inquiry.	Elaborating the process of gathering <i>tactile knowledge</i> (Diaconu) on the cultural landscape of Porto
	4.4. Cultural mapping exercises	The section on the cultural mapping exercises developed by the researcher and conducted with young artists and citizens. Also includes the information on questionnaires used for gathering data, as a part of exercises.	Elaborating how cultural mapping was used as a means of cultural inquiry into tangible and intangible assets within the cultural landscape of Porto. Outlining the possibilities of the participatory dimension of mapping in gaining awareness of people's attitudes, opinions and values.
	4.5. The strategic framework to grasp the sense(s) of Porto	Summary and conclusion remarks of the Chapter 4.	

1.2. The research problem and subject

The geographical scope, the research problem, main goals and the principal approach of the work have been reflected in the title: Porto as a subject of a case study, with the aim to tackle and understand the issue of sense of place in the contemporary context, through a sensory research framework. The word play in the title indicates that, in the context of this work, “senses” should be understood not only as related to sensations (which would situate the research in the domain of psychology), but rather as intertwined and indivisible of meanings and values. Through the title, the premise of the work is emphasized that our urban perception and the way we engage with heritage are inevitably culturally and knowledge-determined. Also, the intention of the project to take into account the full sensory dimension of the environment and heritage experience is underlined. The sensory approach adopted in this work represents an innovative way of cultural interpretation and throws new light to understanding cultural landscapes. The present project joins the recent discourse critical towards the (still dominant) visual research paradigm: rather than visualizing or reading the city as text, it argues for an interpretation based on lived urban experience.

This thesis is a design research study of urban cultural heritage, principally concerned with understanding the sense of place of contemporary cities. Its aim is to contribute to the present heritage discourse by finding and tackling its underexplored research territories. Such territories, that have presently been out of the main focus of cultural heritage researchers, have been found in:

- outlining the conceptual approach of the project in a way to acknowledge and join the sensory research framework;
- revisiting and refining the understanding of conceptual, temporal and geographical limits of heritage, and thus challenging common interpretation of the notion;
- exploring and developing possibilities of involvement of non-expert citizens, including artists, in the inquiry on the contemporary city’s cultural resources and heritage values, and translating them into concrete methodological techniques.

The research subject

By its nature, a research on sense of place requires to be linked to a particular cultural landscape. This project argues that contemporary Porto has characteristics that qualify it as a representative subject for this type of study. Porto is an urban environment where constant and productive interplay between its historical and innovative side has been present. It can be described as a dynamic city, simultaneously historical and contemporary in nature, with a tradition of openness to the world. Its two UNESCO World Heritage Sites (the historical centre and the nearby Douro wine region) play a key role in city life and help attract record numbers of tourists, providing benefits, but also posing challenges to the city. The local city and creativity context has been a scene of state-of-the-art experiences, possibly transferrable or adjustable for application in other urban environments.

The shift of conceptual framework of the research towards multisensory rather than predominantly visual is in line with an ongoing trend in architecture and planning, cultural geography, art and design (those particular tendencies will be addressed through the discussion on the project's disciplinary coordinates, in the following Chapter 2). Besides visual characteristics of landscapes, specific soundscapes and smellscapes deserve researchers' attention, and have now been recognized, researched and even preserved as defining components of urban identities. The development and wide availability of image and sound recording technologies have brought new possibilities in experimental, artistic approaches to urban landscapes, simultaneously leading, however, to saturation in the domain of imagery.

Urban perception and the multisensory properties of urban landscapes

Back in the 1980s, revisiting his research on the rules and constants of visual perception of cities, Kevin Lynch pointed out that his original research intentionally focused solely on the visual identity of cities, excluding examination of other senses, as well as the elements of meaning, from their examinees' responses. Despite reducing the scope of his work to the domain of visual, Lynch was convinced that the essence of city design was "dealing directly with the ongoing sensed environment of the city, in collaboration with the people who sense it".⁴ Thus, as it will be shown in our disciplinary overview, the author anticipated ways for expansion of future research towards a multisensory framework. A very important base of Lynch's work, motivated by a humanistic perspective on urban experiences he intended to develop, was the engagement of non-experts. Reinforced by the survey of methodologies of

⁴ Lynch in: Rodwin and Hollister, Eds.(1984). p. 247-250.

other referent researchers as well, the non-expert involvement remains the premise for the development of this thesis. Research on people and their experience of a landscape brings about the concept of urban perception that originates from the scientific domain of psychology. It is defined as an experience of the environment through senses, which derives from a direct contact and includes the organization, identification, and interpretation of sensory information.⁵ Even if the very definition indicates the multisensory nature of the concept, environmental psychologists, that, within psychology, research human perception of natural and urban landscapes, have, too, identified the need to reinforce the argument in favour of the multisensory approach within their discipline. Thompson (2013) identifies gaps in the existing approaches to urban landscape perception research and draws attention to the present “emphasis on the visual aspects of the landscape research, almost to the exclusion of the other senses”. There, in the opinion of that author, is the area the future research needs to focus more.⁶

Plurality of possible interpretations of heritage

Taking into account the complexity of the notion of heritage and plurality of its possible interpretations of heritage, the work aims at rethinking and refining conceptual, temporal and geographical limits of the concept (these issues have been tackled through the development of working definitions in the Chapter 2 and the study in the Section 5.2). Rather than understanding them as related to past, heritage and its values are here interpreted as social constructs belonging to the present and future. The work is addressing the changing definition and limits of heritage, exploring ways to anticipate the heritage of our own time. That matter is of great importance in the age of globalization and so far has been out of focus of researchers and heritage institutions alike.

Pinpointing the notion of contemporary heritage and examining how emotional ties of the society (*social identity values*) are expanded to recent structures represent an innovative contribution of this thesis to the area of cultural heritage studies.

The idea of *production of heritage* is explored throughout the Chapter 5, in line with the Henri Lefebvre’s unitary theory of urban space, characterized by holistic approach and the argument that production of space / heritage occurs through interplay of its material, mental and symbolic aspects (Lefebvre, 1974).

⁵ See: Lazarević Bajec (1987), pp. 25-32.

⁶ See: Thompson (2013), 39-40.

Preserving the spirit of place

Another underexplored research territory in the heritage discourse is the theme of corrupted traditions or *invented traditions* (Hobsbawm, 1983), that also take part in the sense of place of contemporary Porto. Corrupted versions of urban past easily spread in the domain of everyday life, both in the domains of tangible and intangible heritage. Cities and their peripheries are full of reconstructions imitating old physical structures, to the extent of confusion about their real age. Attempts to preserve urban traditions easily slide into superficiality and banality (which has to do with a democratic attitude that anyone can undertake them), as well as into appropriation for entertainment purposes, being that outside the main conservators' discourse and recognized as an emerging and critical theme to be addressed in relation to heritage and its values. While Porto represents a fruitful ground for new, immersive types of tourism, with the purpose of counteracting consumerism and superficiality, and to understand the spirit of place more thoroughly, a range of threats to its spirit of place has also been present in the contemporary context (façadism, heritage consumption, nostalgic escapism to an invented past). Those border areas of the heritage discourse are also of interest for the researcher, and some conclusions on their roots will be offered throughout the final chapters of this work.

The geographical limits of heritage within this case study of Porto have been defined through the processes of exploratory sensory walks and cultural mapping, avoiding confinement to predefined borders – such as the limits of the city's historical center as inscribed in the UNESCO World Heritage List (the protection zone and the buffer zone), or to the locations of officially listed heritage sites.

The starting points for challenging the common first association of heritage to history and past within the scope of this project were provided in the work of two authors from the area of cultural geography. Ashworth (2005) explores “how and why the present transforms the past into heritages and ascribes contemporary value to structures and sites”, touching the issues of selectiveness, plurality and contested nature of heritage. David Lowenthal (1985, 2015) explores how past shapes people's living experiences and how it becomes reshaped by contemporary societies. Thus, heritage is to be understood as a construct of our own present, and its elusive temporal margins have been reassessed accordingly in this work. The scope of the notion has been revisited in context of the current cultural landscape approach. A part of the Chapter 5 is, thus, dedicated to an important question of emerging heritage – the landmarks and monuments of our own time.

The discussion on heritage values calls for understanding the people for whom the particular heritage is relevant, and for taking their experiences, attitudes and preferences into consideration. Several methodological techniques have been developed in order to examine the voices of non-expert citizens, that have substantial role in the context of this study. Workshops on sense(s) of Porto were prepared and organized by the researcher with art and design students, and cultural mapping exercises were done for that purpose. Porto has been a fruitful ground for production of new values, thanks to its inclusiveness and openness for cultural diversity. Porto of today emanates an “impatient desire for new things, while valuing the old”, the key characteristics found in Sharon Zukin’s definition of a creative city (Zukin, 2009: 58). Some historical roots for the city’s inclusiveness and openness lie in the epoch of discoveries, its long merchant tradition and opening up from 1974 after the decades of dictatorship. Understood as a creative city, Porto is a relevant research subject to examine traditions in making and inquire into the heritage of our own time.⁷

⁷ Another well-known definition of creative cities, of reference in cultural heritage studies, is the one of UNESCO. In 2004, the Creative Cities Network was founded, gathering cities whose sustainable development strategies explicitly promote diverse areas of creativity. Two Portuguese towns currently take part in that network: Idanha-a-Nova and Óbidos. Porto, so far, is not the network member. The Municipal Management Plan has currently been in the process of revision and the role of creativity within the municipal development strategies for now remains unavailable to the researcher.

See: <http://en.unesco.org/creative-cities/events/47-cities-join-unesco-creative-cities-network> and <http://www.cm-porto.pt/a-revisao-do-pdm/a-revisao-do-pdm>.

1.3. The overview of the thesis' structure

The written part of the present thesis consists of six chapters and has a tripartite structure. The first three chapters are dedicated to the introduction and the background of the research.

In this, introductory chapter, an overview of the thesis theme is given, its scope is outlined and the contents of the work are presented.

Chapters 2 and 3 cover the theoretical and methodological background of the work, containing a part of the literature review referring to the research problem. In the Chapter 2, the research coordinates are outlined. The coordinates include the elaboration of the geographical focus of the work to the cultural landscape of Porto, and the researcher's position (scientific background and the particularities of being a foreigner), as well as illuminating the connections of this research, conceived as a cultural heritage study, with the three scientific domains of relevance: sensory urbanism, cultural geography and art/design. Overview and discussion of the key notions from the cultural heritage domain relevant for the research is also subject of the Chapter 2. The result is a set of working definitions of key terms from the cultural heritage domain, as well as situating the present work in a broader set of current critical approaches to cultural landscapes and cultural heritage.

The literature review is mainly contained in the Chapter 2 (theoretical background), but also in the Chapters 3 and 4 (methodologies) and the Chapter 5 (specific sources on sensory properties of urban landscapes).

Chapter 3 covers methodological approaches used in researching sense of place and cultural landscapes, and provides basis for the methodological choices applied in this work.

Those methodological choices are elaborated in the following Chapter 4. There, the strategy, tactics and techniques applied in the survey of the contemporary landscape of Porto as research subject are elaborated. The main research paradigm has been outlined, and the action plan for the survey of Porto's urban landscape and its sense of place developed. An overview of the methodological tools applied is given, indicating how bibliographical sources and artistic projects about the city have been used, how cultural inquiry was done by means of exploratory walks and cultural mapping exercises developed particularly for that purpose, and how questionnaires directed to non-expert citizens were conceived and applied.

Together with the Chapter 4, the details of the research process are enclosed and elaborated in the following, Chapter 5. That chapter represents a case study of the contemporary cultural landscape of Porto, where key elements of change are explored through sensory approach, on the bases of bibliographical research, fieldwork conducted by the researcher and the cultural mapping exercises. The representative case of Porto is used to illustrate a possible strategy for understanding sense of place in a contemporary city – inquiry into the sense of place through a sensory study. Some of the underresearched territories in the heritage discourse are illuminated, with the focus on emerging, disappearing, ephemeral, or mundane components of Porto's cultural landscape.

Chapter 5 consists of five sections, each exploring a different facet of the main research problem by focusing on one of the sensory properties of Porto's urban landscape. The first section revolves around focused vision as a predominant sense: it is a study of recent cultural assets with the potential to be heritage of our own epoch in Porto, where a methodological technique was developed to engage people belonging to the particular cultural context in their evaluation. The second and the third section examine two other underresearched components of Porto's urban landscape: its acoustic and olfactory realms. In examining sound heritage of Porto, particular focus is on the endangered and disappearing soundscapes. In the discussion on urban smellscape, main accent, however, is on envisioning possible paths of further research. In the fourth section, the issue of traditions in making is illuminated through the case of invention of *francesinha*, thus revolving around the senses of taste and smell. That underexplored theme was highlighted throughout the cultural mapping exercises undertaken with artists and citizens. The concluding section is dedicated to the latest shifts and changes in Porto's sense of place due to the increase of tourism. In the discussion on change and authenticity, the understanding of contemporary cultural landscape as a changing, dynamic, living phenomenon is underscored. Questions are summed up on the elusive limits of heritage, the problematic concept of authenticity, and a range of threats to the spirit of place, such as that of heritage consumption.

Chapter 6 is dedicated to the conclusions of the work and the indication of its potential future developments. The response to the research question set in the introductory part is summarized. The principal contribution of the work is outlined.

All cited and consulted sources have been listed in the thesis' bibliography.

The work has two sets of appendices. The first set is a dossier containing short reports on the surveys, workshops and cultural mapping exercises conducted for the purposes of the research. The dossier provides background information on the thesis and the course of research, in particular on the fieldwork exercises designed for gathering data and developing the methodological approach. The second set of appendices contains an overview of scientific production related to the thesis, including the list of all public presentations of the work and offprints of selected articles.

Since the main argument of the thesis is linked with the relevance of a people-centered approach to the research of cultural landscapes, presenting the research process and a set of findings on the research subject – the contemporary Porto – to the general public and opening it to public discussion represents an important part of the work. An exhibition has been planned for that purpose upon the thesis defense.

I.4. Summary of the research questions

The thesis' principal concern is in tackling and outlining new research territories in the cultural heritage discourse, that emerge as an outcome of the sensory study strategy.

Taking the inquiry into sense of place (despite being an elusive notion) as the main research problem enabled focusing the work strategy on people, their opinions, attitudes and values, rather than on objects (in line with the strong argument in favour of the people-centered approach). Thus, the principal question addressed is **how the sense of place in a contemporary city can be grasped through a people-centered inquiry, based on a multisensory research framework**.

The principal new research territory is that of contemporaneity, where the following concerns of this thesis stem from:

How can a work of contemporary architecture, or art in public space, contribute to creation of a sense of place in a city of today, subjected to the threat of globalization and standardization?

How can, thus, the temporal limits of heritage be re(de)defined to incorporate the heritage of our own time? Which people-centered methodological tools can be developed to assess contemporary heritage?

Which contribution to grasping the sense of place in a contemporary city can be given through an inquiry into its, so far underresearched, acoustic, tactile, or olfactory identities?

Which methodological tools can be developed in order to gather and classify relevant data on those sensory components of cultural landscapes? How can such inquiry contribute to understanding our contemporary urban environments?

Which methodological tools can be developed to grasp people's attitudes, opinions, memories and values attributed to a cultural landscape they are related to, including its ordinary/mundane component?

The contribution of the research and the foreseen results

The present thesis will contribute to a more thorough understanding of contemporary cultural landscapes, and to the development of holistic approaches to the inquiry into the spirit of

place. New means will be proposed for involving non-expert citizens in the survey of cultural landscapes and their values.

The contribution of the work is also in pursuing the idea of expanding the field of interest of cultural heritage studies beyond physical margins of registered heritage sites and tackling the ordinary, mundane landscapes, where people's everyday lives unfold. As a result of the present thesis, understanding of contemporary heritage will be refined and its definition proposed.

A methodological approach to tackle the problem of assessing its values is planned to be developed as a concrete outcome.

Another planned outcome is a cultural mapping tool, adjustable to the nature and requirements of particular places and particular cultural heritage studies, that may be used for gathering data on people's opinions, values and attitudes on cultural landscapes.

CHAPTER 2

The research coordinates

2.1. The boundaries of the project

The present chapter is dedicated to defining the research coordinates, by outlining the geographical scope of the project, the position of the researcher, and the scientific domains of importance for the thesis. The project belongs to the interdisciplinary scientific field of cultural heritage studies. As that field embraces a broad range of theoretical and practical approaches to cultural heritage, the disciplinary position had to be fine-tuned. The main inputs for this study on the cultural landscape and sense of place of contemporary Porto come from the areas of sensory urbanism, cultural geography, art and design. The first part of this chapter will provide an overview of those inputs, at the levels of the theoretical background, the work strategy and project methodologies.

The work is a cultural heritage study, thus it was necessary to examine and discuss a series of notions from the cultural heritage domain relevant for the research. The second part of the present chapter is dedicated to the development of a set of working definitions, aiming at pinpointing the meanings of elusive notions such as "heritage", "heritage values", "cultural landscape", or "sense of place", as well as their interdependence in the context of this work. Establishing working definitions was essential for the reasons of clarity; however, those definitions are not to be understood as static and conclusive. As the examination has shown, many notions have evolved over time, others have constantly been refined, and some may be interpreted ambiguously. Examination of the concepts of people-centered approach, intangible heritage, contemporary heritage, cultural mapping as a cultural inquiry and others within the process of development of working definitions enabled situating the project into the broader current theoretical and methodological debate within cultural heritage studies.

2.1.1. The geographical scope

Porto and its sense of place represent the subject of the inquiry. The territory where the research work unfolds has not been determined by the administrative borders of the city. The historical city center, listed as UNESCO World Heritage Site since 1996, was the researcher's starting point, expanded by a set of exploratory walks done throughout the duration of the project in order to survey the city's cultural landscape and its sensory properties. The area covered by these walks, together with the territory that could be observed from the viewpoints included, eventually defined the exact geographical scope of the project. The walks were used as an important methodological technique to get embedded in the cultural landscape

and to define directions of further inquiry, which will be discussed in more detail in the Chapter 3 and in the Section 4.3., dedicated to the exploratory walks.

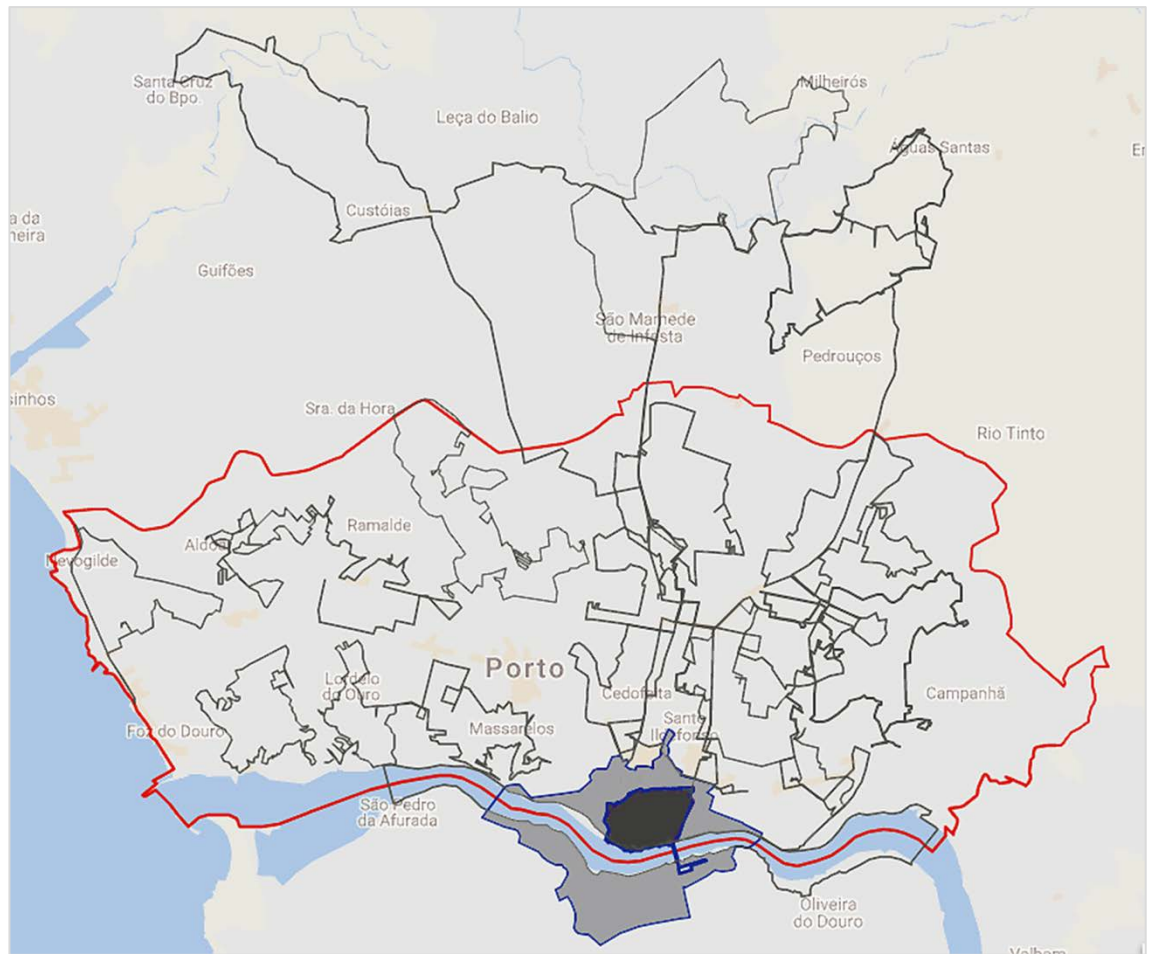


Image 2.1. The geographical scope of the project.

2.1.2. The time frame (see Image 2.2)

The research pretends to illuminate and interpret the contemporary sense of place of Porto and its changes unfolding within the past decade. The 10-year mark is defining for a cultural heritage study tackling underexplored territories, since it is a minimum temporal limit usually required by heritage institutions when evaluating potential new cultural properties. Examining the period that usually stays out of focus of heritage experts opens doors for a possible contribution of the work.

The key contemporary milestones, events and new urban landmarks that influenced the image of the city and the sense(s) of Porto have been displayed in the timeline that follows, containing short observations as well.

Though the thesis is focusing primarily on the past decade, the timeline goes further back in the city's contemporary past, in order to indicate key events and milestones that have been influencing the urban landscape until the present day. The inscription of the historical center of Porto into the UNESCO World Heritage List was taken as the starting point. The election of Porto as a European Capital of Culture of 2001 was another important milestone that was not limited solely to the year 2001, but had effect on its urban landscape throughout preceding and posterior years. Until recently, Porto was primarily a summer destination, for visitors coming from nearby countries. That changed drastically with the introduction and expansion of low-cost flights throughout the year, bringing exceptional growth in tourism (still an ongoing trend), and a set of new opportunities and challenges that need to be addressed. Therefore, establishment of a low-cost flights hub in Porto is also considered a milestone for the purposes of this work.

The construction of a number of new city landmarks throughout recent years has also been considered an important element of the timeline. Two of the landmarks, Casa da Música and the sculpture *She Changes (The Anemone)*, have been chosen as subjects of more detailed discussion, that on heritage of our own time, unfolding in the Chapter 5.2.

The period of financial crisis in Portugal, between 2010 and the end of 2013, cannot but be highlighted in the timeline review.

The researcher has been witness of the most recent urban changes, as she has been living in Porto since February 2014.

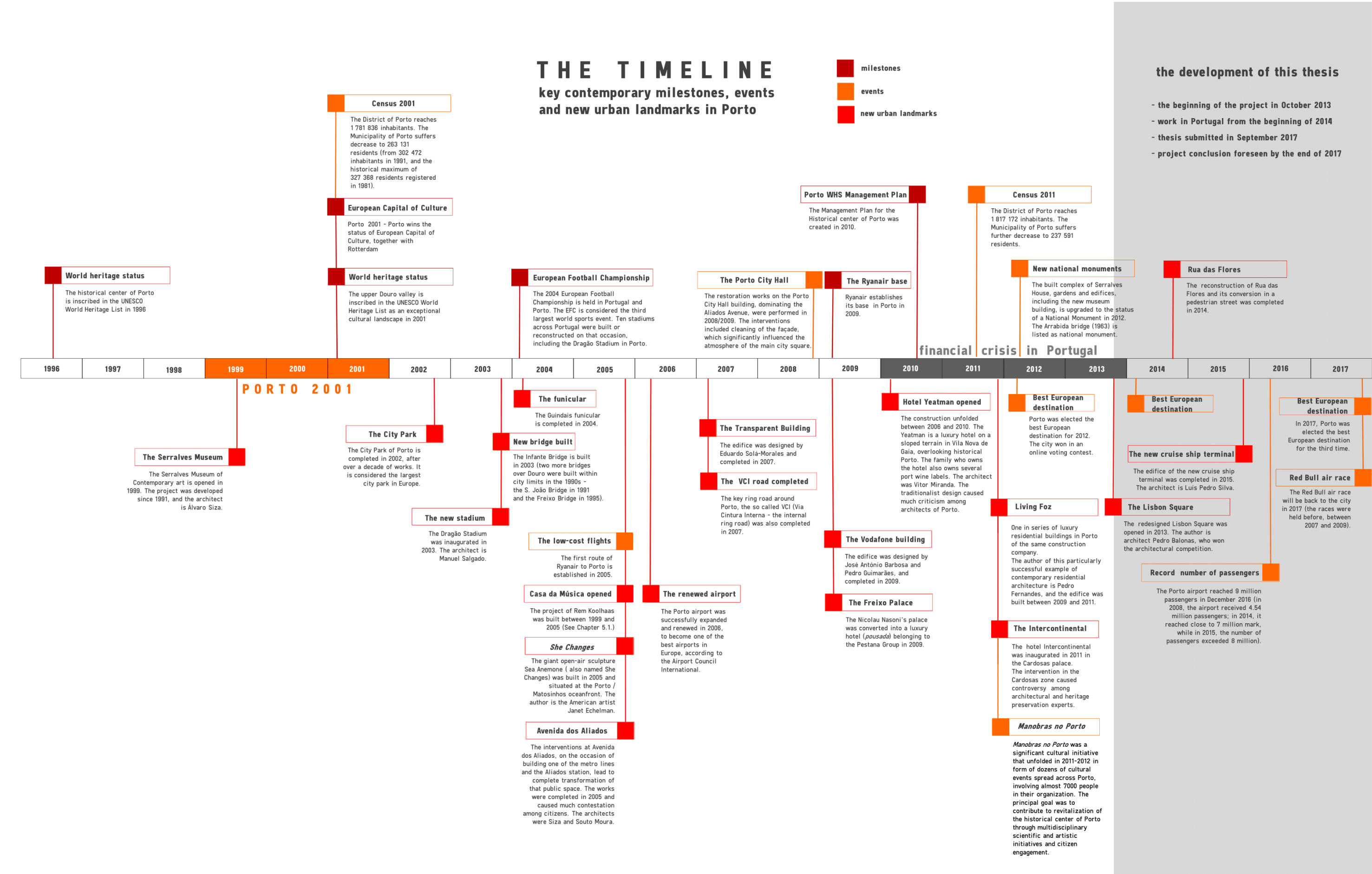
2.1.3. Position of the researcher

The researcher's educational background in architecture and professional experience in heritage preservation makes it possible to intertwine and apply knowledge and methodologies used in architecture and urbanism, cultural heritage studies and design within the project. In the design research context, opportunities arise to challenge traditional and create new methodological approaches, to explore potentials of works of art and artists as sources of new knowledge, as well as to use various forms of cultural mapping in gathering, interpreting and presenting information.

Taking as a premise that heritage is to be a concern of an entire society and a part of daily reality of the city's inhabitants, the research methodologies are based on engagement of non-experts (especially artists) and examining preferences and values they attribute to heritage and cultural landscape of Porto.

The shift of the previous disciplinary context also enables detachment and critical reflection towards the heritage conservators' practice. Being a foreigner immersed in Porto's cultural landscape enabled the author to develop detached, yet informed understanding of the new research context.

Image 2.2. The timeline of key contemporary milestones, events and new urban landmarks in Porto of importance for the present work.



2.2. Disciplinary coordinates

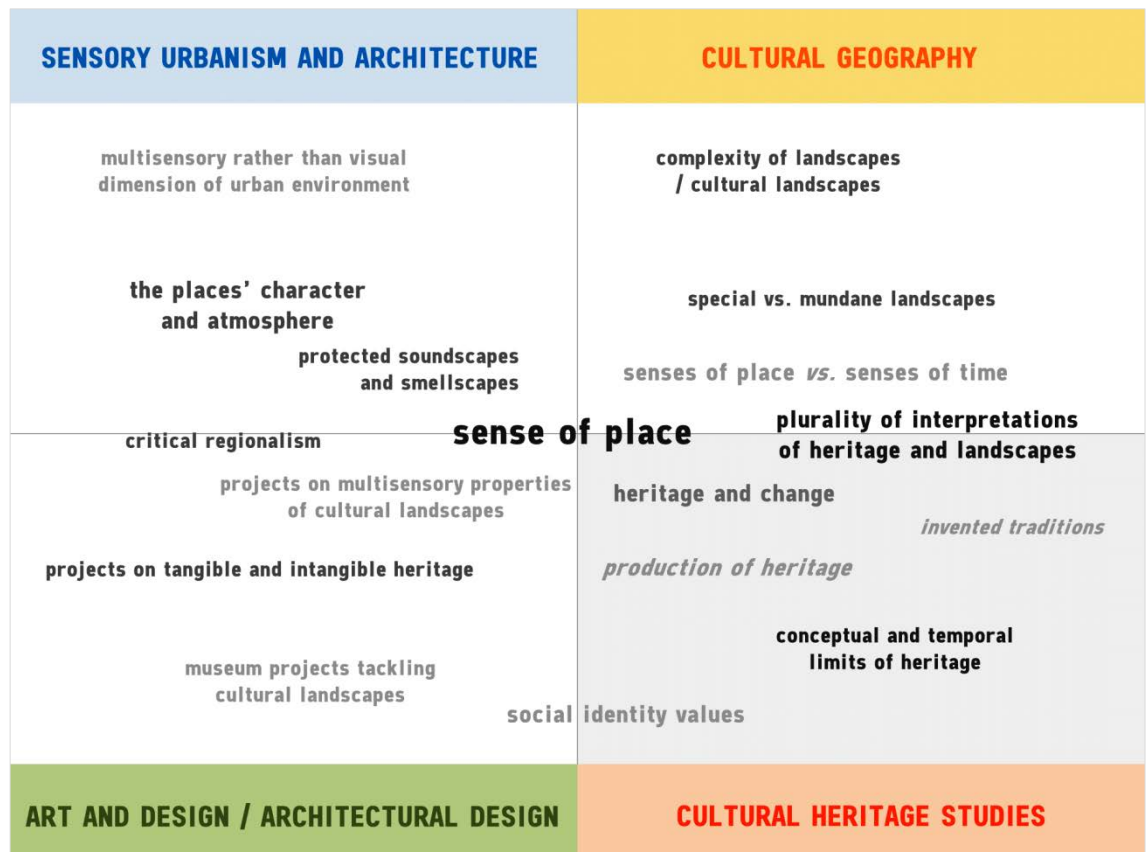


Image 2.3. The main aspects of the research problem and their disciplinary coordinates.

The disciplinary coordinates of the present work are visually represented through the diagram displayed above (Image 3.2). The main elements of the coordinate system are the scientific disciplines that provided inputs for the inquiry into the sense of place. The contribution of sensory urbanism and architecture, cultural geography, art and design have been the theme of the first part of this chapter. Its second part has been devoted to the inputs from cultural heritage studies.

All the elements of the disciplinary framework converge towards the central notion of sense of place. The main aspects of the research problem are grouped by proximity in terms of discipline or meaning.

2.2.1. Sensory urbanism and architecture

Towards a multisensory research framework

Assuming critical position towards the predominance of visual and broadening the conceptual framework of research to multisensory has been one of the main present currents of discussion across numerous scientific disciplines dealing with cities. The project joins that stream in the discourse on contemporary cities, staying focused on a study on heritage. For the theoretical and methodological backgrounds and definition of new research territories in the case study of Porto, the project draws both on recent research and on practice in sensory urbanism and architecture.

In 2005, the renowned CCA (Canadian Center for Architecture) of Montreal organized a series of important exhibitions, starting with the one entitled *Sense of the City: An Alternative Approach to Urbanism*. Architect Mirko Zardini, the director and the chief curator of CCA, was the main person behind the exhibition series idea, which was to widen the conceptual framework of understanding cities and their identities to multisensory rather than merely visual.⁸ He edited the book of the same title that followed the event. There, in the text “Toward a *sensorial* urbanism”, Zardini brings about a number of issues referring to the broader context of contemporary cities and their problems, which also turn out highly relevant for this study on heritage and sense of place. Most importantly, he argues for “proposing a broader view of the environment that takes into consideration the full spectrum of perceptual phenomena that make up the sensorial dimension *beyond the regime of the visual*” (Zardini, Ed, 2005: 19).

The Finnish architectural theorist Juhani Pallasmaa has also criticized the predominance of „architecture of the eye“ – in other words, the hegemony of vision and the visual in architecture – in his influential book *The Eyes of the Skin* (2005).⁹ Pallasmaa took all senses into consideration, but dedicated the book to „the significance of the tactile sense for our experience and understanding of the world“, arguing that all human senses are „modes of touching and thus related to tactility“ (Pallasmaa, 2005: 10). Other key themes for Pallasmaa

⁸ The Canadian Centre for Architecture was founded by Phyllis Lambert in 1979. Understanding architecture as a public concern, the main goal of that international research centre and museum is to involve architecture in larger discussion on contemporary cities and their social issues. Both Lambert and Zardini were guests and lecturers of the *Future Forum* (*Forum do Futuro*), held in Porto in November 2015, when the researcher had the opportunity to attend Zardini's lecture entitled “Se a felicidade é resposta, qual a questão? Os arquivos como lugar de consciência”. For the details on that lecture, see: <https://sensesofportugal.wordpress.com/2015/11/16/happiness-today-is-a-kind-of-industry/>.

⁹ The first version of the book was actually written in 1995, and was meant to be an extended essay reflecting current issues in architectural discourse of the time. The theme Pallasmaa chose, based primarily on personal views, experiences and concerns, anticipated a great interest for sensory architecture that emerged in the following years.

are those of peripheral vision, acoustic intimacy, spaces of silence and solitude, spaces of scent“ and persistence of memories associated with them. Those themes, applied to the context of Porto, will be addressed and discussed in more detail in the Chapter 5 of this work. Pointing out that innovations in technology, production and reproduction of images contribute to present predominance of the visual, Pallasmaa has also drawn attention to the fact that historical spaces, unlike most modern or contemporary ones, often offer more than just a visual experience and contain many other sensory aspects. He has even linked people’s preferences towards historical ambiances to the richness of sensory experiences in comparison to modern and contemporary built environments (Pallasmaa, 2005: 13, 26).¹⁰ The new conceptual trend in the research and practice in architecture and urbanism, depicted by Zardini with a strong term *sensorial revolution*, has also penetrated the design and artistic practices linked to urban spaces. An example can be found within the *Designing for the 21st Century Research Initiative* (2005–2009), supported by the UK’ research council, which traced new territories in design research in one of the most vibrant research environments of Europe. Among the wide range of themes and possibilities recognized, one of the supported projects was about acknowledging the multimodal and multisensory nature of urban spaces through the design process. In 2008, experts from the areas of architecture, urban planning, urban design, environmental psychology, sound design and others were gathered by the University of Strathclyde from Glasgow for a conference on Multimodal Representation of Urban Space. A publication entitled *Sensory Urbanism* was issued as an outcome. In the past decade, significant new research has been undertaken with the aim of interpreting the city by means of sensing rather than merely visualizing it or deciphering it. As indicated by Howes (2005: 323), the focus of that emerging research on urban landscapes has now been on “the cultural life of senses”, thus covering the domain that traditionally belonged to psychology.

Grasping the places’ character and atmosphere

As indicated by Zardini, sources for the recently emerging holistic multisensory approaches to contemporary cities can be traced back to 1960s and 1970s and found in the renewed researchers’ interest for the places’ character. Together with character, that author points out

¹⁰ The researcher has found one of the most important sources of inspiration for the theme of this project in Pallasmaa’s architectural theory.

the importance of the related notion of atmosphere, stating that “atmosphere, character and sensorial qualities as the key factors in the definition of place” (Zardini, Ed, 2005: 24-25). In the context of this project, the most relevant authors dealing with the rediscovery of places’ character are the urban planner Kevin Lynch and the architectural theorist Christian Norberg Schulz. Lynch worked on the problem of urban perception and concluded that people form mental maps of their built environment, personalized but with some common rules underlying the perception of the cities’ visual identity. Lynch’s research on the cities’ character intentionally stayed in the domain of the visual, though acknowledging complexity of people’s experience of their surroundings, influence of their cultural context and their previous knowledge.¹¹ Norberg-Schulz developed a phenomenological theory of architecture based on philosophical, architectural and psychological grounds, understanding space as a dimension of human existence. He interpreted architectural space as a materialization of existential space and understood its perceptual component as crucial for personal identity (Norberg Šulc, 2006: 17-18). For him, the concept of existential space, that involves a human being into a cultural and social totality, contains complementary terms of *space* and *character*. Arguing for a phenomenological understanding of architecture, Norberg-Schulz focused his later research to the spirit of place, where place is understood as „a space where life occurs“, and defined as „a space which has a distinct character“ (Norberg-Schulz, 1986: 5).¹²

Some contemporary architects, intuitively or intentionally, take into account multitude of senses in their creative process, thus addressing matters such as cultural identity, sense of place, well-being or sustainability in their design. Several streams of authors favour „the architecture of the senses“ instead of a visual approach to architectural design. Among them, the critical regionalists’ paradigm or Peter Zumthor’s quest for architectural atmosphere are directly linked to the realm of heritage.

In his seminal text „Towards a critical regionalism“ (1981), Kenneth Frampton defines distinctive characteristics of that architectural discourse, that he sees as “a strategy to resist

¹¹ Kevin Lynch was a professor of urban planning at the MIT. He lived between 1918 and 1984 and was the most prominent theoretician of environmental design of his epoch. His city design theory explored the requirements for a “good city form”. His aim was to develop ways to research the complexity of urban experience and urban perception, to draw attention to the problems of the aesthetics of urban landscapes, the possible ways to evaluate cities, and to bring human experiences of the city to the focus of urban policy makers. In the 1950s, Lynch was working with György Kepes (1906 – 2001; painter, photographer, designer, educator, art theorist), with whom he developed a theme of the mental image of environment. Eventually, in the book entitled *The Image of the City*, Lynch developed his well-known “taxonomy to describe a physical city”, consisting of five main constants for visual perception of a city: “paths”, “nodes”, “landmarks”, “edges” and “districts”. The original book was published in 1960s, and the author revisited it in 1980s, reflecting on the initial motivation, describing the original process and the criticism that followed, including his own critical reflection to the previous work, too. Lynch also commented on unexpected effects of the original study: it did not lead to change that was desired in policies, but did manage to raise interest in urban planning and other disciplines. See: Lynch, 1984.

¹² See: Norberg-Schulz, 1986.

the domination of universal technology". One of those characteristics, as Frampton argues, is that „critical regionalism seeks to complement our normative visual experience by readdressing the tactile range of human perceptions“. For that author, the importance and liberating power of the tactile component of architectural experience lies in the fact that it can neither be reduced to information, nor represented (Frampton, 1981: 5). Vincent Canizaro describes critical regionalism through discussing pairs of dialectical oppositions: „resistance / response“, „imitation / invention“ or „tradition / modernity“, pointing out its important potential to “situate us in the continuity of our individual and shared human history” (Canizaro, 2007: 21-23). That potential, enabling regionalism’s vitality and reinvention, is materialized by means of „thoughtful references“, some of which may involve materiality and strong sensory qualities unfolding through critical dialogue with the local building context.



Image 2.4. a, b. The sensory architecture of Peter Zumthor:

- c. Therme Vals, Switzerland, 1996. Source: www.archdaily.com.
- d. Swiss Sound Box, Swiss Pavilion, Expo 2000, Hanover, Germany 2000.
Photo by Thomas Flechtner, source: <http://www.pritzkerprize.com/2009/works>.

Possible „thoughtful references“ that critical regionalists use as their tool are variables that cannot be fully grasped using analytical approach. They belong to the realm of creative and artistic components of a work of architecture, through which artistic imagination expresses new values, rather than uncovering or imitating existing ones. That is the case in the sensory architecture of the Swiss author Peter Zumthor. Zumthor has a strong link with built heritage: from 1968, as a young architect, he was working as a conservationist architect in the Department for the Preservation of Monuments in the canton of Graubünden, until he established his own office in 1979. In Zumthor's architectural design, atmosphere is one of the keywords, and architectural atmospheres are created through complex interplay of sensory experiences. He has revealed his poetics of architecture in several published works, among which one, *Atmospheres* (2006), is dedicated exactly to elaboration of his key concept.¹³ There, depicting the scope of that elusive notion, the author elaborated a set of factors taken into account when creating an architectural atmosphere: he strongly emphasized material and haptic components his work is based on, acoustic qualities of space, its temperature and light, the way in which architecture involves movement, tension between interior and exterior, levels of intimacy, relations with the objects it contains, as well as the environment in which a work of architecture is situated (Zumthor, 2006: 20ff). However, as noticed by Diaconu (Diaconu et al, 2011: 236), despite being deeply engaged in a sensory and atmospheric architecture, there is one sensory aspect that has the least room in Zumthor's considerations: the sense of smell and smellscapes, though being strong memory triggers and deeply linked to creation of atmospheres, are hardly present in his architectural design.

Among creative ways to respond to the theme of sense of place through a project, a good example may be the new Acropolis Museum in Athens, designed by Bernard Tschumi and Michael Photiadis (Image 2.5). The construction was completed in 2007. That archaeological museum is devoted to the presentation and interpretation of findings from the Acropolis hill. The edifice is literally embodying the sense of scale; it features modern forms and materials – steel and glass – but reproduces the scale and orientation of the main Acropolis temple, the Parthenon.¹⁴

¹³ The book is based on a lecture Zumthor held in 2003, that was later edited for publication. The lecture was a part of the project named „Poetic Landscapes“, linking arts and distinctive places. The author gave an insight into his design process, emphasizing the quest for sensory and atmospheric architecture that offers more than visual aesthetic experience.

¹⁴ According to the architectural fact sheet by Bernard Tschumi Architects, available at: http://www.theacropolismuseum.gr/sites/default/files/architectural_fact_sheet.pdf.



Image 2.5. The new Museum of Acropolis in Athens, aerial view. Source: <http://www.theacropolismuseum.gr/>.

The role of smellscape for cities' identity is also acknowledged and underlined in Zardini's multisensory approach to urban landscapes (Zardini, 2005: 21). The study of urban smellscape is a novel and underexplored field of inquiry, and there are few works in the area. Victoria Henshaw has recently published one of the rare comprehensive surveys of urban smellscape, based on her doctoral research, as well as her practice in design and management of urban environments. As pointed out by that author, the first notion of the term *smellscape* is very recent and dates back to the last decade of the 20th century (Henshaw, 2014: 5).¹⁵ There is an open space for contribution through discussing the role of that elusive sense in the place-specific, heritage context, that follows in the Section 5.4. of this work.

Unlike smellscape, a lot of attention within the conceptual framework of sensory urbanism has been dedicated to soundscapes, especially in recent years marked by advancement and easy access to sound recording technologies. The understanding of urban landscape character has been broadened beyond its visual, aesthetic aspects, to include distinctive soundscapes (Zardini, 2005; Pallasmaa, 2005). "Every city has its echo which depends on the pattern and scale of its streets and the prevailing architectural styles and materials", argues Pallasmaa (Pallasmaa, 2005: 51). However, he also warns that the echo has been lost in contemporary cities. That indicates a significant emerging research territory – that of disappearing and endangered urban soundscapes that take part in cities' living heritage. There have been recent

¹⁵ Her book *Urban Smellscape: Understanding and Designing City Smell Environments* reflects on some previously existing, but unconnected knowledge on the role of smell in urban environments, discusses possible methodologies to detect and document urban smellscape and explores possibilities of engagement of urban designers working with smellscape in creation of urban environments that stimulate and contribute to people's wellbeing. Henshaw attributes the term *smellscape* to the geographer Douglas Porteous (1990). An entire book chapter is dedicated to smellwalking that she introduces as a methodological mechanism to register and investigate place-specific smells and their meanings.

attempts within the field of acoustic ecology and heritage preservation to develop framework for documentation and preservation of soundscapes; however, they remained related to natural heritage environments or national monuments.¹⁶ In the context of this research, the remarkable efforts of Gustavo Costa to document and classify contemporary sound heritage of Porto must be pointed out. Being a researcher and an artist – musician, the ultimate goal of Costa’s project is creative use of urban sounds and production of new values through artistic interpretation. His documentary base and taxonomy of the urban soundscapes of Porto are of high relevance for this work and will be used as key references in its Chapter 5 (Section 5.3). Another issue related to urban soundscapes is that of silence: in contemporary cities, spaces of silence are becoming rare and in danger of extinction.¹⁷ As poetically defined by Pallasmaa, the very architecture can be interpreted as “the art of petrified silence” (Pallasmaa, 2005: 51). This project embraces multisensory research framework and does not exclude considerations on the sense of vision, though joining the growing critical stream towards ocularcentrism. As indicated by Pallasmaa, peripheral vision has not been very much addressed in the scientific discourse, though it is of extreme importance for integration and embodiment in an environment. Besides hapticity, argues that author, “the very essence of the lived experience is molded by peripheral unfocused vision” (Pallasmaa, 2005: p. 10 and 13).¹⁸ The considerations related to the focused vision and the sense of place will be used as a base to revisit the notion of a monument and to explore temporal limits of heritage in this thesis. The multisensory framework implies the importance of specific, tangible places and their users’ experience within the project. Thus the research acknowledges and underlines the standpoint of non-experts, and among them artists.¹⁹ The sense of place contains so many variables that they can never be exhausted and understood solely by traditional scientific methods. Heritage values are a dynamic category – they have constantly been ascribed and redefined as societies themselves change. Artists, with their sensibility towards the world that surrounds them and a way to express and communicate their experiences of space and place, were found an ideal group of non-experts to work with. Examining possibilities of cultural mapping through collaboration with artists is another new research territory and a way to acknowledge their experience and values related to urban heritage.

¹⁶ For the discussion on endangered urban soundscapes, see Section 5.3.

¹⁷ As the practical work conducted within this project has indicated, this is also true for contemporary Porto.

¹⁸ Pallasmaa backs up those seemingly philosophical and fuzzy claims with scientific proofs that indicate higher priority of peripheral over focused vision in human perceptual system, his main reference being the psychologist Anthon Ehrenzweig’s research on artistic vision and hearing and his theory of unconscious perception.

¹⁹ People who are not heritage professionals.

As Zardini points out, “it is precisely the expansion of the virtual, globally connected world that renders specific places increasingly appealing and thus important” (Zardini, 2005: 24). The low-tech approach has been adopted for the project in order to embrace tangible experiences happening *in situ*. Although possibilities of new technologies in relation to sensory urbanism research are practically endless nowadays, the low-tech methodologies were found more adequate for enabling direct fieldwork experiences and contacts with stakeholders, while also corresponding with the researcher’s current technical capacities and the project timeline. Another new research territory is that of multisensory and experiential strategies that target and exploit cultural heritage. Though proven highly successful in marketing, they are not usually regarded as a concern of the heritage preservation studies. Therefore the questions of invented and corrupted heritage were tackled throughout this work, and rounded up in the in the concluding chapters.

2.2.2. Cultural geography

Inputs from cultural geography are relevant for the project as that discipline deals with multifaceted links of cultural phenomena to space and place. Several trends in cultural geography discourse including (cultural) landscapes and spirit/sense of place are found the most significant for the thesis, as they directly involve heritage and its values.²⁰

(Cultural) landscapes

The current discussion on landscapes leads beyond the idea of “special” landscapes and traces new territories for landscape preservation, that now encompass ordinary, mundane landscapes as well. Another line of thought extends the understanding of landscapes’ character beyond the domain of visual.

The very founder of cultural geography as a discipline, Carl O. Sauer, greatly influenced the development of the idea of cultural landscapes, emphasizing culture as the key agent that creates them by acting through a natural landscape as a medium. His definition of cultural landscape dates back to the 1920s.²¹ Further research in cultural geography and cultural heritage studies focused mostly on the “special”, particularly valuable landscapes, until the last

²⁰ Other key areas of study in cultural geography cover broad scope of topics, such as: globalization, westernization/modernization, theories of cultural assimilation and cultural differentiation, cultural ecology, colonialism and post-colonialism, immigration/emigration and ecotourism, touching language, religion, economy and political issues.

²¹ The definition is elaborated in his book *The Morphology of Landscape* (1925: 300-303).

two decades, marked by a significant shift.²² As indicated by Antrop (2013), researchers now operate with two categories of landscapes: the “special”, outstanding ones that have long been and still remain subjects of interest to heritage preservation experts, and the “ordinary”, mundane ones, that had long been overlooked. The shift is well reflected in the widely known definition of landscape set in the Council of Europe’s *European Landscape Convention* (2000): there, landscape is understood broadly as “an area, as perceived by people, whose character is the result of action and interaction of natural and/or human factors”.²³ That approach is groundbreaking, as it introduces a turn from a kind of “island” policy to an understanding of landscapes’ dynamic nature (Howard, Thompson and Waterton, 2013: 5). As argued by Knudsen et al. within the same volume, landscapes are such highly complex phenomena that they should be understood “at once as an object, an idea, a representation and an experience”. Another cultural geographers’ idea crucial for this project is the idea that landscapes are ideologically charged. In this study, exploring character of a particular cultural landscape in the contemporary context, that idea has influenced understanding of the role of heritage not as related to past, but as related to our own present: among immense resources from the past epochs, only certain artifacts, memories or traditions are valued and preserved as heritage. Heritage is about being selective regarding pasts to reflect demands of the present. With their research centered on heritage and concepts of past and future within cultural landscapes, the works of Lowenthal and Ashworth bring valuable inputs for establishing premises of this project. Lowenthal’s seminal book *The Past is a Foreign Country* (1985) discusses the changing role of past in shaping people’s lives, as well as the issues of reshaping the past to serve the contemporary societies’ needs. The recent, revisited edition of the book (2015), confirms those themes are still present and even critical for the cultural geographic discourse of today.²⁴ The idea of heritage as related to present is also developed by Ashworth in the book *Senses of Place, Senses of Time* (2005). That author reminds how heritage is concerned with meanings rather than with the material world, and concludes that the role of heritage within cultural landscape framework is to be interpreted as “the medium that links senses of place and senses of time”.²⁵ Agreeing with Ashworth, this work argues additionally that the discussion on heritage of our own epoch is necessary, and contributes to exploration of that new research territory through exploring new landmarks of Porto and their potential

²² For a concise critical history of landscape research, see: Antrop, 2013.

²³ *The European Landscape Convention* (2000), Chapter I, Article 1a.

²⁴ Other Lowenthal’s themes are linked to the problems of history and memory, bias and objectivity, artifacts and monuments, identity and authenticity.

²⁵ See: Ashworth and Graham, eds., 2005: 3-14.

heritage values (see Chapter 5.2). Another key issue in the Ashworth's argument is the elusive and dynamic nature of sense of place: already in the book's title, the author emphasizes the need to acknowledge existence of a multitude of interpretations of place's (landscape's) character, the sense of place, its dependence on the course of time and values ascribed to it by people, who act both as creators and an indivisible part of a cultural landscape.

The overview shows that landscapes are to be understood as complex and multifaceted, requiring comprehensive and holistic approach: besides their geographic, natural and physical components, there are cultural, socio-economic and human components and their interconnections to be taken into account.

Cultural diversity is also reflected in landscapes; depending on a particular cultural context, the ways landscapes are perceived may vary. Landscapes may represent part of the cultural and natural heritage, containing tangible and intangible components, with complex safeguarding requirements. In the heritage domain, since 1992, significant interactions between people and the natural environment have been recognized as **cultural landscapes**.²⁶

Sense/spirit of place

Sense of place, the key concept for this project, has been in the focus of attention of cultural geographers since 1970s, which is in line with the revival of researchers' interest for the places' character in other fields of study dealing with cities, including the already discussed area of architecture and planning. One of the most influential cultural geographers from the 1970s, Yi Fu Tuan, defined the sense of place, the most important notion of his humanistic theory, through the dialectics of space and place. Tuan argues that a place is defined by having "a history and meaning", that it "incarnates the experiences and aspirations of people" and that "it is a reality to be clarified and understood from the perspective of the people who have given it meaning". Tuan also emphasizes the interdependence of senses and meanings embodied in the sense of place and the multisensory character of a place experience (Tuan, 1979: 387 and 410). Another key author for this project, Rodaway, also underlines the multisensory character of a place, to which he devoted a book entitled *Sensuous Geographies: Body, Sense, and Place* (1994). That author, counterbalancing the emphasis on visual characteristics of place he recognized as problematic in previous research, focuses on touch,

²⁶ The UNESCO World Heritage Convention, adopted in that year, was the first international legal instrument that recognized cultural landscapes and suggested ways to protect them. UNESCO has categorized cultural landscapes into three categories: landscapes created and designed intentionally by man; organically evolved landscapes (encompassing the ones where evolutionary processes have already come to an end and the still evolving, continuing landscapes) and associative cultural landscapes.

smell and hearing as elements of humans' multisensory experience of place. Taking into account the culturally determined nature of people's experience of place, he understands sense as "a sensation and meaning", pointing out the notion of "imagined touch" as an example, and defining it as haptic experience that has roots in people's memory and expectation. Within the mentioned recent, broad paradigm that goes beyond "special" and "protected" landscapes, there have been attempts to grasp the sense of place or landscapes' character through developing tools such as landscape character assessments (Swanwick, 2002; Tudor, 2014) or "historic landscape characterization" (promoted by English Heritage), where the former encompass "ordinary" landscapes and the latter focus on their historical features. However, an overview of those approaches indicates that, while broadening the consideration beyond isolated, "special" landscapes and arguing for involvement of non-experts, they still stay predominantly in the realm of visual assessment studies. This project aims at complementing that approach by exploring Porto's urban landscape within a multisensory research framework. Since it is not only a complex notion but also of international and transdisciplinary interest, difficulties arise from different understandings of the term "landscape". Several international conventions have already addressed the problem by trying to give landscapes a formal definition.²⁷ New concepts have been coined and diverse understandings of landscape and other related elusive terms emerged, such as cultural landscape, historic urban landscape, spirit of place/*genius loci*, or sense of place. Therefore, the need for clarity of those ambiguous concepts is also present in the current scientific discourse, as pointed out by Ouf (2001) followed by Jivén and Larkham (2003). This work, also belonging to an interdisciplinary field of knowledge, recognizes that need; thus, a set of the working definitions of the key concepts used throughout the text has been developed and discussed in the continuation of this chapter. In line with the shift of landscape research paradigm, this thesis explores physical territories beyond the "special" landscapes in Porto (see Geographical scope of the work, Section 2.1.1). Also, since the spirit of place/*genius loci*, or sense of place, is attributed to a place by people, there lies justification for non-expert involvement foreseen in the project. The research methodologies to understand the cultural landscape of Porto and its sense of place have been adjusted to acknowledge the importance of non-experts' perception, agreeing with Tuan's and Ashworth's argument.

²⁷ The elements of *The European Landscape Convention* (2000), the initiative of the Council of Europe, have already been discussed. UNESCO, being oriented towards heritage, is more focused on "special" cultural landscapes and operates with the "historic urban landscape approach" promoted through its recommendations. The recent *Siena Charter* (2014) deals specifically with museums and cultural landscapes.

2.2.3. Art and design

Artistic projects tackling the spirit of place

Besides the fields of sensory urbanism and cultural geography, the background for this work is also found in the area of art and design, where a stream of current projects reflects on the research problems of interest, such as: the question of ocularcentrism vs. the multisensory paradigm in understanding contemporary city and its sense of place, cultural heritage and its social identity values in contemporary context and cultural mapping as a research methodology. This is to contribute to our argument that complexity of the sense of place cannot be fully grasped nor exhausted by scientific assessment only and to support the involvement of artists from Porto in the development of this work.

A multitude of contemporary projects and artistic approaches has been analyzed, and a selection of projects has been done, in order to reflect the diversity of possibilities and potentials of artistic inputs that can be applied in a cultural heritage study. The selection is by no means exhaustive: every artistic approach has a component of uniqueness and creating new values. A set of versatile projects, aimed at exploring contemporary urban landscapes and tackling issues of sense of place, which use the process of cultural mapping and enter new research territories, was outlined from the multitude of possibilities. Being the chosen set of artistic approaches and projects one of the key components for pinpointing the methodological coordinates of this thesis, an overview was given for each of them and their main ideas reviewed in the following Chapter 3, as a part of the survey of existing methodological approaches in researching sense of place and cultural landscapes.

Current trends in heritage preservation and museology that engage artists

There are also two ongoing trends in heritage preservation and museology that resonate with this project: the experiential, multisensory approach, and a shift of the traditional role of those institutions towards binding heritage values, cultural landscapes and communities. *Feeling Van Gogh*, *Sensorium* or *Sensing Spaces* are examples of recent exhibitions that reflect the first trend. *Feeling Van Gogh* (2015 – ongoing) is an initiative developed by the Van Gogh Museum in Amsterdam and targeted at visually impaired people. It consists of an interactive tour and workshop, enabling and stimulating engagement of all senses in appreciation of Van Gogh's

work by recreating the atmosphere of spaces the artist painted.²⁸ The *Sensorium* was a 2015 project of the London's Tate Britain, aiming at engaging museum public in a multisensory way, through bringing together visual experience of selected paintings and related haptic, acoustic, olfactory and gustatory experiences. The exhibition authors argue that the multisensory approach, bringing out memories and stimulating imagination, enables new, more immersive ways of understanding and interpreting works of art.²⁹ *Sensing Spaces* (Royal Academy of Arts, London, 2014) was an exhibition of architectural installations arguing for "reimagining architecture" and the sense of place through engaging visitors in a multisensory way. Thus, the project was responding to the need for the shift of the dominant visual paradigm in architecture and pointing out its often overlooked synaesthetic nature. The exhibition was linked to the Portuguese architecture and design context through participation of renowned Porto School architects Siza Vieira and Souto Moura.³⁰

The role of heritage institutions in relation to the cultural landscapes has nowadays been changing: while traditionally performing duties related predominantly to their own registers and collections, heritage institutions, particularly museums, now aim at taking more active role, engaging with the communities and cultural heritage being part of their surrounding cultural landscapes. An illustrative example is the exhibition 100% Brisbane, still ongoing (as of September 2017) in the Museum of Brisbane, Australia. The Museum of Brisbane started from the premise that, as in every city, one of the key components of the Brisbane's cultural landscape is that of its people, who give it shape and attribute meanings. The 100% Brisbane thus uses the presentation of milestones from the city history only as a backdrop, and focuses on the very citizens, their connections, values, opinions and attitudes. The main concept of the exhibition was based on finding 100 real people who accurately represent a set of most relevant statistical categories describing the city of today. In the curators' words, "statistics was given a face and voice", and, by bringing its people into focus of attention, insight was enabled into the changing sense of place and sense of belonging in Brisbane. The exhibition also has a goal to gather data through the interaction with its visitors over the next three years'

²⁸ The project includes recreation of Van Gogh's painted interiors and enables immersive experience through feeling textures, natural scents illustrating the painted landscapes and listening to audio recordings of Van Gogh's letters. The initiative has raised great interest, not only among visually impaired people, which can be illustrated by the fact (as of 2015) that it was fully booked for an entire year upon the opening. See: <http://www.vangoghmuseum.nl/en/about-the-museum/press/press-releases/feeling-van-gogh-started-today>.

²⁹ The exhibition even included a possibility for the visitors to measure and reviews their physiological responses to the sensory experience. See: <http://www.tate.org.uk/whats-on/tate-britain/display/ik-prize-2015-tate-sensorium>.

³⁰ The exhibition curator, Kate Goodwin, invited seven renowned architectural teams from around the world to respond to the theme. Siza's contribution was exploring the idea of continuity in architecture, while Souto Moura's installation was focused on heritage and its meaning. See: <https://sensesofportugal.wordpress.com/2014/04/07/sensing-spaces-just-ended/>.

time, which will help mapping how communities, their views and attitudes change, thus influencing changes in the very spirit of place.³¹

Besides being reflected in a large number of projects and initiatives, that shift has also been discussed within the ongoing discourse in museology and institutionalized through the recent *Siena Charter* (2014).³²



Image 2.6. Eduardo Souto de Moura, *Sensing Spaces* installation, photo by Benedict Johnson, source <https://www.royalacademy.org.uk/exhibition/sensing-spaces>.

³¹ Salter, Denham, Manning, 2016, 1-3. The exhibition concept is also based on the collaboration with Rimini Protokoll, the theater company from Berlin, which has already conducted around 30 projects with statistically representative residents around the world.

³² See: *The Siena Charter* — “Museums and Cultural Landscapes” (2014), p. 5.



Image 2.7. Grafton Architects, Sensing Spaces installation, photo by James Harris.
Source: <https://www.royalacademy.org.uk/exhibition/sensing-spaces>.

2.3. Cultural heritage studies:

Working definitions

The following set of working definitions developed for the purposes of this work represents a contribution to its theoretical bases and provides a background from the domain of cultural heritage studies for the methodological choices to be made.

An overview of the terms used was needed for a series of reasons. Firstly, clarity was needed: the thesis belongs to an interdisciplinary field of cultural heritage studies, operating with notions that might be understood differently in diverse related scientific disciplines. Building a set of working definitions helped pinpointing precise meanings of the terms used in the context of this research, Secondly, many relevant notions used in heritage research appear synonymous, or their meanings overlap, so it was important to investigate and clarify their exact significance and scope.

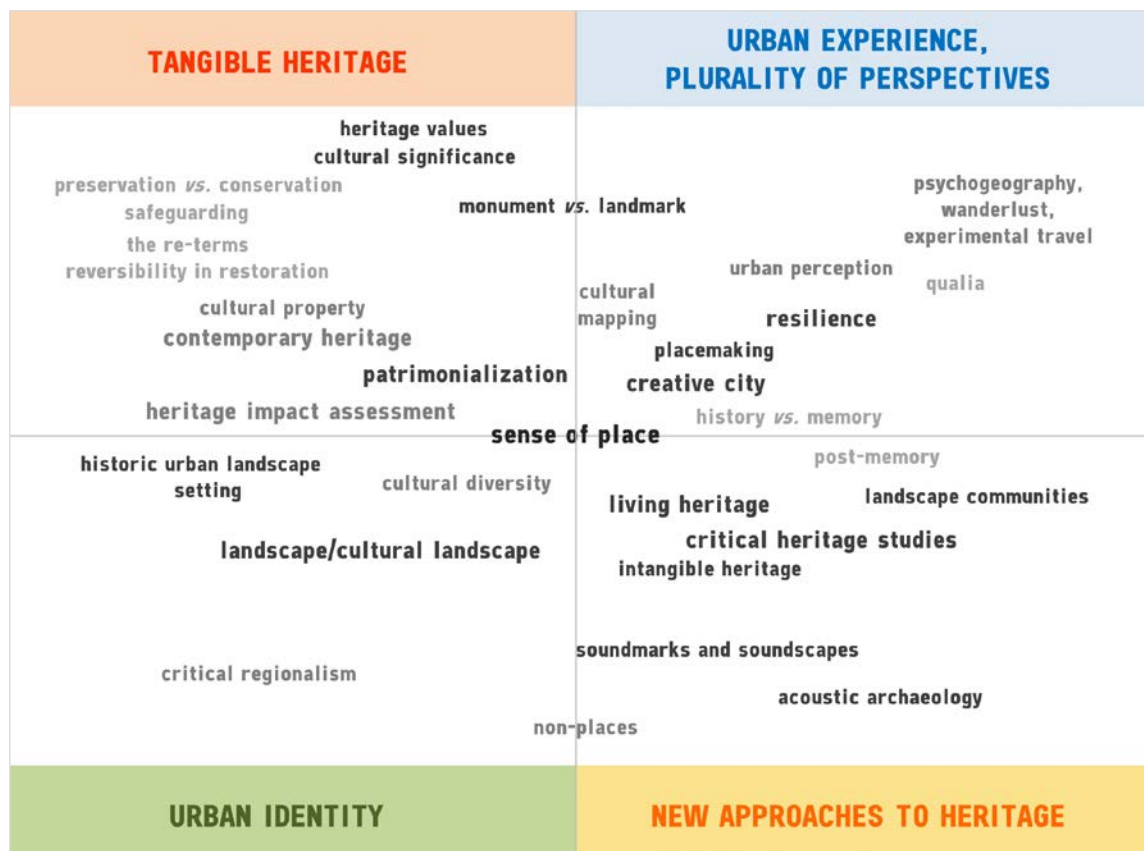


Image 2.8. The key notions for the present work and their coordinates.

Last but not the least, many of the key notions appearing in this overview are of great complexity, and have evolved or shifted over time. Therefore, the intention of this section goes beyond simply providing definitions: the changing concepts and their intricacies are examined in such way to enable situating the present work in the context of broader theoretical and methodological debates in cultural heritage studies (for example, the people-centered approach or challenging the “romantic” visions of sense of place as the postulates underpinning the research work).

Relevance of the notions and concrete links with the thesis contents have been elaborated where it was found necessary. The problem-based approach (systematizing the discussion around themes relevant for the work and using them for grouping and examining the concepts) was adopted as a strategy to tackle the theoretical background of the thesis. The decision was made to organize the discourse around sets of key notions. In the final remarks, conclusions are given on their interdependence in the context of this work.

2.3.1. Tangible heritage

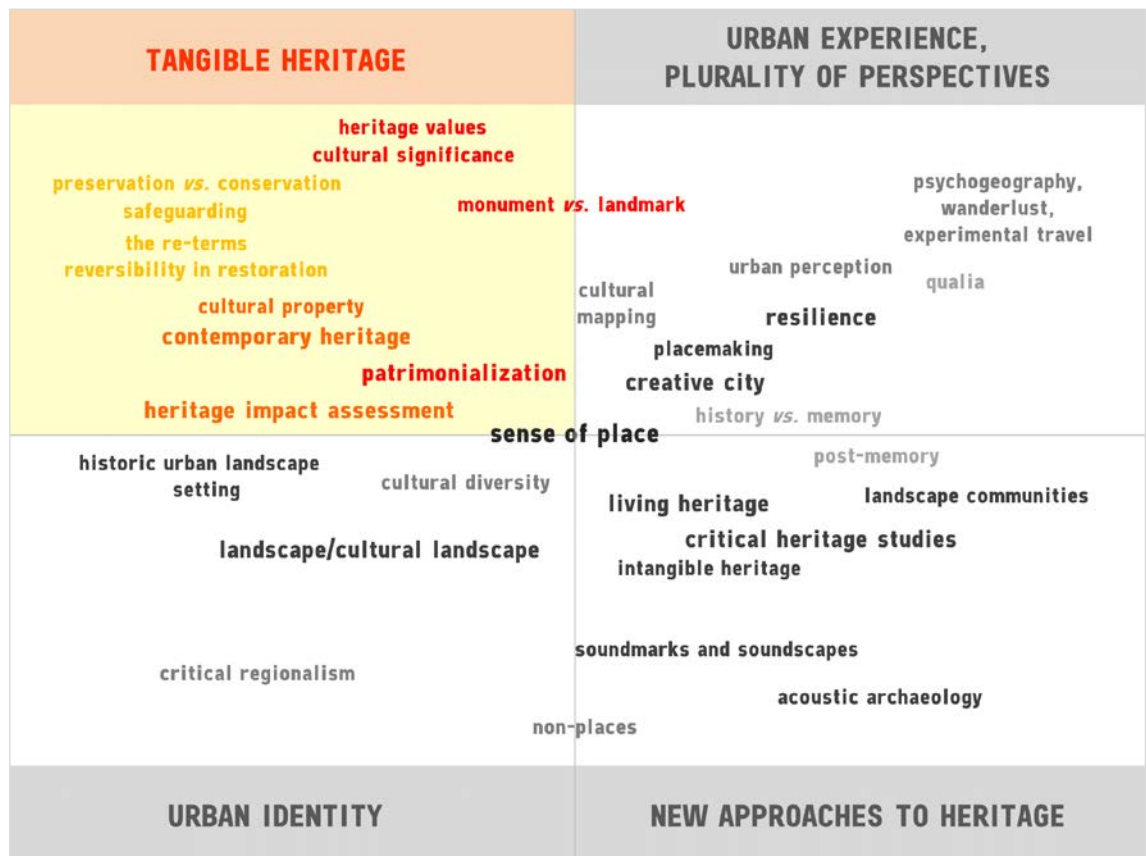


Image 2.9. The key notions related to tangible heritage.

Group I

heritage values

cultural significance

monument vs. landmark

patrimonialization

heritage values

Values of a heritage asset can be described as diverse attributes, of aesthetic, historical, cultural, social, spiritual, scientific or other nature, that make them significant in a specific context and for past, present and future generations of a specific society (whose scope, in some cases, may be at a level of entire humanity). Heritage values are a changing construct – it is the present society that attributes its contemporary values to objects and sites. Therefore,

values of cultural heritage should be understood as “social association of qualities to things ... produced through cultural-social processes, learning and maturing of awareness” (Jokilehto, 2006: 7).

There is no simple definition of heritage values; in order to grasp the scope, elusive and intricate character of the notion, a concise review of a set of related concepts is given, based on a survey of theoretical base from the domain of heritage preservation.³³

▪ **outstanding universal value**³⁴

“Outstanding” is to be interpreted as “the best and/or most representative example or examples of a kind of heritage” (Jokilehto, 2006). Outstanding heritage value has its basis in an outstanding reaction to issues universally present in all cultures, based on cultural diversity and creativity, and materialized through particular cultural processes. As defined by UNESCO (the most refined definition as of 2015), the outstanding universal value means “cultural and / or natural significance which is so exceptional as to transcend national boundaries and to be of common importance for present and future generations of all humanity. As such, the permanent protection of this heritage is of the highest importance to the international community as a whole.”³⁵

In order to facilitate the evaluation of such broadly understood concept of outstanding universal value the concept, it was necessary to develop criteria for determining it in case-to-case based processes. Thus, UNESCO has developed ten evaluation criteria that have constantly been evolving and refined. Out of them, six are cultural and four are natural; however, in line with new understanding of interdependence of the heritage sites and their settings, both sets were joined to comprise a unique set, since 2005. When a decision is made of inscription of a property into the World Heritage List, besides fulfilling at least one of the criteria, the sites must fulfill the requirements of authenticity and integrity.³⁶

³³ It is important to note that the discussion only refers to values of tangible heritage; assessment of values of intangible heritage requires a different approach and a different set of criteria; being the intangible heritage much more recently introduced in the heritage discourse, its values have been tackled in much less detail by heritage experts so far.

³⁴ Historic Centre of Oporto, Luiz I Bridge and Monastery of Serra do Pilar were inscribed into the World Heritage List in 1996, on the basis of criterion (iv), one of the cultural criteria. Its outstanding value is in the fact that its “urban fabric and its many historical buildings bear remarkable testimony to the development over the past thousand years of a European city that looks outward to the west for its cultural and commercial links”. Another world heritage site in the vicinity of Porto, the Alto Douro Wine Region, was added in 2001. Its inscription as a cultural landscape was justified under three criteria: (iii), (iv) and (v), as it bears a testimony of the living cultural tradition of wine producing that has shaped the natural landscape over almost two thousand years, its components are representative of a range of activities linked with winemaking, and it is an outstanding example of human interaction with the environment.

³⁵ *Operational Guidelines for Implementation of the World Heritage Convention*, UNESCO, 2015, p. 11.

³⁶ The first UNESCO's document on the world heritage sites, the Convention Concerning the Protection of the World Cultural and Natural Heritage, dates back to 1972. The first inscriptions into the World Heritage List were concluded in 1978, when

Numerous classifications of values are used in heritage preservation theory. The systematization revolving around the temporal principle is among the most commonly used ones. Heritage values are classified into two groups: a set of socio-economic values, embedded in the contemporary society, and the set of cultural values, that have retrospective character. In that classification, economic (including their potential for tourism), functional, educational, aesthetic, or political value belong to the set of socio-economic values, together with the social utility value of a heritage asset or a site (linked to the sense of identity and continuity). The set of cultural values consists of: social identity value, values of authenticity and integrity, artistic and historical value, and the quality uniqueness of the asset.

In another widely applied interpretation, the heritage values are classified into three main groups: emotional, cultural and use values. Emotional values are principally linked to symbolic and spiritual feelings that a cultural property evokes, as well as the sense of identity and belonging, wonder and respect. Cultural values are defined upon specialist and scholarly research), and include aesthetic, documentary, architectural, archaeological, technological and scientific values, historical value, or artistic value. Nevertheless, even a specialist evaluation still contains high level of subjectivity, particularly when it comes to assessment of aesthetic or artistic values. Similarly to the previous classification (correspondingly to the contemporary socio-cultural values mentioned ahead), heritage values assigned to the property in its present context are grouped in the category of use values (functional, economic, social, educational, political values).³⁷

- **Contemporary socio-economic values:**

- **economic value:** rather than solely the value of the cultural property at the real estate market, the revenue generated from its use as tourism or commerce resource, or the increased value upon completion of the conservation interventions fall into this category.
- **functional value** (see image 2.10. a, b): the measure of the extent to which the function of the cultural property meets contemporary needs and requirements.
- **educational value:** the potential of a cultural resource to be used for transmitting knowledge (for example, by means of scientific research or cultural tourism).

the first 12 sites were added. Currently (as of April 2017), the List is comprised of 1052 properties in 165 countries. Properties may be delisted in case their outstanding universal values are not maintained. So far, only two properties were ever delisted, and among them, one was a cultural heritage site: the cultural landscape of Dresden. The reason was a contemporary construction — a new bridge cutting through the site irreversibly affected its properties and its outstanding universal value.

³⁷ For the discussion on heritage values, also see: Feilden, 2003: vii-xiii and 1-25.



Image 2.10. a, b. Rethinking functional value of urban heritage: relocation of the D. Maria Bridge, competition proposal (2013). Architect Pedro Bandeira.
Source: <http://www.pedrobandeira.info/Relocalizacao-da-Ponte-D-Maria-2013>.

- **social utility value:** the potential of a cultural resource to contribute to social and cultural identity of a community.
- **aesthetic value:** the potential of a cultural resource to provide aesthetic experiences, which, however, differ and change depending on the cultural context, the observer's background, and even the spirit of the time.
- **political value:** potential of a cultural asset to contribute to construction or reinforcement of political identity of a nation, or use of heritage and conservation agenda for diverse political motifs.

- **cultural values**

- **social identity value:** reflected in the existence and strength of emotional bonds of a society to a particular cultural asset (linked to spiritual, sentimental, memorial, religious, patriotic or other bonds that may be created).³⁸
- **authenticity, authenticity value:** the cultural property's value of being a genuine witness of the history, being reliable in materiality and message transmitted (either by remaining unaltered or by having all alterations scientifically documented and assessed).

The first contemporary understanding of authenticity, the one in the Venice Charter (1964), refers to the value of heritage as truthful historical witness (inseparable from a monument's history and setting). In order to preserve authenticity of a cultural property, importance of scientifically validated data for any intervention was also underlined.

Understanding of the quality of authenticity in the cultural heritage discourse has been refined and evolved since, converging into creation of the *Nara Document on Authenticity* (UNESCO, 1994). In that document, the fact that the understanding of authenticity (just like other heritage values) has much to do with a particular cultural context is strongly emphasized.³⁹ The interpretation of authenticity is linked to the issue cultural diversity, arguing for avoidance of global criteria for its establishing and assessment. Various aspects of heritage resources' authenticity are suggested: "form and design, materials and substance, use and function, traditions and techniques, location and setting, spirit and feeling". The *Nara Document* introduces the important concept of "progressive authenticities": the layers of history of a

³⁸ Social identity value thus corresponds to a set of emotional values in the other mentioned classification.

³⁹ For example, if a question of authenticity is posed in relation to certain traditional wooden structures in Japan that are periodically dismantled and rebuilt, that very process is a bearer of authenticity value, rather than the perishable physical structures.

heritage resource are acknowledged, and values as authentic properties it has been acquiring over time. Such understanding also implies avoiding fixed criteria when assessing authenticity. For Jokilehto (2006), authenticity is, in brief, “an issue of the truthfulness of a particular source of information”. Jokilehto drew attention that truthfulness of the material, physical components of the heritage resource (such as design, material, workmanship, or elements of its settings) should be interpreted as only one component of their authenticity, which is to be understood as multilayered and multifaceted. In his interpretation, there are three aspects of authenticity of a heritage resource:” the creative process, the documentary evidence, and the social context”. The first aspect refers to “truthfulness of the internal unity of creative process and the physical realization of the work”.⁴⁰ The second is about reliability of sources of information about the heritage resource. The third aspect, referring to the social context of the work, encompasses its intangible properties.

When it comes to the measure and assessment of authenticity, a set of attributes to be analyzed on case-to-case basis, through which cultural values are to be credibly and truthfully expressed, has been proposed by UNESCO.

Such attributes encompass:

- “form and design;
- materials and substance;
- use and function;
- traditions, techniques and management systems;
- location and setting;
- language, and other forms of intangible heritage;
- spirit and feeling; and
- other internal and external factors”.⁴¹

When it comes to attributes such as spirit and feeling, assessment of their authenticity represents a particular challenge. Yet, they need to be taken into consideration as bearers of places’ character and meaning.

- **integrity, integrity value:** a degree of wholeness or intactness of a cultural asset, including its key attributes (physical, historical, aesthetic integrity).⁴²

⁴⁰ Philippot, cited in Jokilehto (2006).

⁴¹ UNESCO Operational Guidelines for the Implementation of the World Heritage Convention (2012 revision), Article 82.

⁴² In its World Heritage Operational Guidelines (2005), UNESCO defines integrity as “a measure of the wholeness and intactness of the natural and/or cultural heritage and its attributes” (par. 88). Any cultural or natural property nominated to the World Heritage List is required to fulfill the condition of integrity.

The concept of integrity has evolved over time. It has often been interpreted in narrower sense, referring to physical structure: primarily its original materials, design, or building techniques, together with other material features that are bearers of its architectural style or particular importance. However, integrity is rather to be understood as multifaceted: it may be assessed from a functional, visual, historical or structural point of view. Also, it was already in the Venice Charter (1964) that the integrity of a setting of cultural properties was considered.⁴³

- **artistic value:** subjective and changing from generation to generation depending on historical distance and scientific assessment; in case of built properties, also often exposed to decline with the interventions and adaptations throughout the property's lifespan.
- **historical value:** a value of great complexity, as it may be related to the history of society (having or being influenced by a historical event or personality, being a site of a milestone historical event, where "historical" may also refer to a contemporary or a recent period), science, or aesthetics.
- **uniqueness:** the value of uniqueness is a measure of rarity of a cultural resource and its characteristics in the present context, in terms of its type, style, region, historical period, author, or other feature.

cultural significance

The significance of cultural heritage is a synthesis of all its values, reflecting the complexity of emotional, cultural and use values that a heritage asset, be it an artifact, a building, or a site, may possess. A thorough analysis of the sets of values is required to determine the cultural significance of an asset, as a basis for making decisions on its preservation and future. However, cultural significance may change over time, with use, and as a consequence of new findings on a cultural property.⁴⁴

monument vs. landmark

The broadest understanding of a landmark is that of an easily recognizable object or feature, either man-made or natural, that facilitates navigation and orientation. Landmarks are one of

⁴³ Its Articles 6 and 14 explicitly refer to that issue.

⁴⁴ The so called Burra Charter (developed by the Australia ICOMOS in 1979 and revised several times, most recently in 2013) is dedicated to cultural significance, defining it as "aesthetic, historic, scientific, social or spiritual value for past, present or future generations ... embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects".

the five key elements that constitute an image of urban space, according to Kevin Lynch's theory of mental mapping of cities. There, landmarks are defined as "readily identifiable objects which serve as external reference points".⁴⁵

Monument, however, necessarily contains a symbolic aspect. A monument may be defined as a structure or site created to commemorate an event or a person, or a structure/site that gained historical and cultural significance over time. Monuments contribute to the sense of collective and public memory. The term "monumental" refers to a feature remarkable for its size, extent or importance.

In cultural heritage studies, the broadly accepted understanding is the one from the UNESCO World Heritage Convention (1972), where monuments are defined as: "architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are of outstanding universal value from the point of view of history, art or science". An important milestone in outlining the scope and limits of monuments in heritage-related disciplines was The Venice Charter (1964). Its definition of a monument was revolutionary since it was not limited to the masterpieces of architecture and art: "The concept of a historic monument embraces not only the single architectural work but also the urban or rural setting in which is found the evidence of a particular civilization, a significant development or a historic event. This applies not only to great works of art but also to more modest works of the past which have acquired cultural significance with the passing of time".⁴⁶

patrimonialization

Patrimonialization, a term often used in francophone countries, is about social production of heritage and heritage sites, *i.e.* the process of turning tangible and intangible cultural features into people's/communities' heritage.⁴⁷ Patrimonialization refers to the processes, projects, or mechanisms underlying the transformation of objects, places or custom practices into heritage worth protecting and displaying.

In some interpretations, the notion has negative connotation: "Heritage, as the outcome of a dynamic process of dialogue, between local identities and communities, national and supranational organizations, is often used as an instrument of political communication.

⁴⁵ Lynch, 1960: 48.

⁴⁶ Venice Charter (1964), Article I.

⁴⁷ The notion is rare in the literature in English, but was analyzed as it has often been present in Portuguese bibliographical sources used for the purposes of this work.

Patrimonialization, as a medium for political constructs and identification, or as a support to economic development, is a negotiation over meanings and values and a selective representation of culture, which frequently pays little or no attention to the importance of the critical history of the building, its structures and creation processes” (Leniaud, 2003). A synonymous term “heritagization” also means social recognition of heritage values, i.e. building heritage as a social construct.

Group 2

preservation vs. conservation
safeguarding
the re-terms
reversibility in restoration

preservation vs. conservation

In the area of cultural heritage studies, the two notions are frequently used as synonymous, and both refer to the care for cultural heritage for the purposes of keeping it for the future: however, the use of *preservation* is preferred in American English, while *conservation* is more common in British English. The scope of the care for cultural heritage covers “all efforts designed to understand cultural heritage, know its history and meaning, ensure its material safeguard and, as required, its presentation, restoration and enhancement.”⁴⁸

Some renowned authors, such as Brandi, differentiate the two terms. According to Brandi, preservation should be seen as “preventive restoration”. That author developed the term “*restauro*”, referring to an array of concrete physical interventions aimed at enabling continued integrity of a property. As argued by Mattero (2007: 15), Brandi’s *restauro* thus corresponds to “conservation”.⁴⁹

In recent debate on cultural heritage (end of 20th and 21st centuries), the conservation interventions are predominantly understood as actions aimed at management of change cultural properties are exposed to.

⁴⁸ Definition of conservation in the Nara Document (1994). In this context, the notion of cultural heritage refers to tangible assets, and includes monuments, groups of buildings and sites of cultural value.

⁴⁹ See also: Brandi, 1963, chapter “Concetto di restauro”, p. 32-36.

safeguarding

To safeguard is to conduct a series of preventive measures to protect from harm, damage, accident, or any undesirable event: in brief, to ensure safety of a cultural asset. In the context of cultural heritage, the notion was precisely defined in 2003, in relation to intangible heritage: According to the UNESCO's Convention on Intangible Heritage, safeguarding means "measures aimed at ensuring the viability of the intangible cultural heritage, including the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and non-formal education, as well as the revitalization of the various aspects of such heritage".

the re- terms (reconstruction / rehabilitation / restoration / revitalisation)

Reconstruction is defined as recreation of an object: development of a completely new structure made of new materials, in order to create a replica of a historical structure that was destroyed or lost. Except in rare, extreme cases, reconstruction as a method is difficult to justify in cultural heritage domain.⁵⁰ In the Venice charter (1964), attention is drawn to the danger of falsification of history by reconstruction and the loss of an important characteristic of cultural monuments – that of being historical witnesses. However, reconstruction is acceptable if the following principles are respected: all new construction should be clearly distinguished by means of materials used, so that it doesn't bring confusion about its age; all steps in reconstruction must be documented, and all interventions based on reliable

⁵⁰ Probably the most well-known example is the reconstruction of the historical center of Warsaw, which was almost completely destroyed in the course of the WWII, being the vastest devastation the systematic one conducted by the Nazi troops as an act of revenge, in 1944 (estimates are that around 85% of urban fabric was lost). After the WWII, between 1945 and 1951, the city center was reconstructed, with further rebuilding activities stretching until the 1960s. This was a pursuit of extraordinary scale (reconstruction not only of a monument but of urban tissue) and the key project for the change of conservation and planning doctrine related to urban centers (proposing only reconstruction of key monuments). The aim was to recreate the late 18th century appearance of the city. There is some controversy about the reconstruction – Bernardo Bellotto's paintings were used among other documentary bases, but he sometimes tended to enhance the cities. So there is argument that Warsaw Old town was rather reimagined than reconstructed (there were also ideas to keep it in ruins as a reminder of horrors of war, but there was growing urbanization and it was not sustainable option). Also, apart from the Old town, other parts of Warsaw were rebuilt in a different way – historical tissue (the traces of the then undesirable 19th and 20th century bourgeois past) was destroyed (even if it was possible to save it) and replaced with social realism architecture. Another, more recent example is the reconstruction of the Old Bridge in Mostar, in Bosnia and Herzegovina, the country this researcher comes from. Both are inscribed into the UNESCO World Heritage List. The historic center of Warsaw was inscribed in 1980. Inscription of the Mostar bridge in 2005; reconstruction of the 16th century bridge and the surrounding Old town area was completed in 2004; international initiative (UNESCO's scientific committee); authenticity of form, use of authentic materials which were recovered, and authentic techniques (the Mimar Hajrudin's work was a masterpiece of engineering). What was really recovered was the intangible dimension of the property. Contains strong symbolic message of peace, reconciliation and tolerance, since the bridge and a major part of the Old town of Mostar were destroyed in the course of the civil war in 1990s.

documentation on all details of the lost structure: reconstruction must stop where uncertainty begins.

Rehabilitation is a set of conservation actions aimed at returning a cultural property into a previous good state, restoring healthy conditions for its use, or extending the structure's lifespan. Rehabilitation also may refer to a particular form of restoration, applied on properties destroyed in war or natural disasters, characterized by the use of authentic materials and building techniques applied in the original structure.⁵¹ The latest understanding of rehabilitation goes beyond the material properties of buildings and sites, referring to the process of putting a building or site into contemporary use, in a way that its heritage values are protected, which may require work on the regeneration of the surroundings and include revitalization of local communities. Such understanding goes beyond the traditional scope of conservation and restoration.⁵²

Restoration refers to replacement of the missing or decayed elements and parts of a cultural property, with an aim to make legible its original concept and message. One form of restoration is by using original materials (anastylosis). Restoration is a sensitive intervention, as, if taken too far, it may bring to falsification of historical evidence. While the interventions need to respect the authentic structure, materials, and other elements of the original design, the restored features should be distinguishable at a close look, in order not to blur the message of the property or site. (Feilden, 1982).

Revitalisation is a term referring to redevelopment process of an area that may have economic, social and cultural components. In historical areas, it is defined as a set of interventions aimed at introduction of new socio-economic functions compatible with the values of historical area that lost its original function in the contemporary context. A similar term, **regeneration**, is either understood as a synonym to revitalization, or, in other interpretations, as a notion of narrower scope, limited to replacement of the deteriorated structural elements and reinforcement of materials and construction of existing historical buildings.⁵³

⁵¹ Such as earthquakes. Or in Bosnia and Herzegovina: Law on national monuments (Article 3), that defines rehabilitation as building replicas. "Rehabilitation of the national monuments, in the sense of this law, is restoring the damaged or destroyed property in the state before its destruction, as well as reconstruction (renewal) of the national monument at the same site, in the same form, dimensions, using same or same-kind material as it consisted of before destruction, applying, to the extent possible, the same building technology".

Source: http://kons.gov.ba/Zakonski_okvir/Zakoni_o_provedbi_odluke_komisije/Default.aspx?id=5538&langTag=en-US (translation JS).

⁵² Council of Europe. (2005). *Guidance on Urban Rehabilitation*.

⁵³ According to Nešković, 1986: 7–11.

reversibility in restoration

Reversibility means capability to restore the previous state of an asset or a system. In interventions on cultural properties, reversibility is one of the main ethical principles to be respected (together with conducting minimum of intervention necessary, and documenting the process), so the monument's genuine identity is safeguarded. The need to restore previous state of a cultural property may occur as a requirement if more complete historical knowledge than the current is achieved, that may lead to a different interpretation of the monument. In contemporary approaches to restoration, reversibility principle is embedded in the methodological basis for new interventions on cultural properties. It is also applied in processes of dismantling the old restoration work done and putting the cultural property into previous state, to the extent possible (in most cases it is limited to avoiding destruction of original historical fabric). In practice, it is difficult and sometimes almost impossible to achieve full reversibility (particularly when it comes to structural restoration).

Any intervention (conservation measures, construction or urban developments that affect a cultural property) compromises the methodological requirement for reversibility to a certain extent (by changing the present state or having irreversible effects to the property).

Group 3

cultural property

contemporary heritage

heritage impact assessment

cultural property

The term cultural property refers to physical, tangible elements of overall cultural heritage belonging to a group or community (i.e. buildings, movable properties, collections). Definition is given within the 1954 Hague Convention (it includes buildings of museums, archives, libraries, depositories, refuges and shelters where movable properties are stored). UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property of 1970 also gives definition referring to material, tangible items as registered by each country, and, due to the purpose of the document, goes in detail numbering the types of movable cultural properties. The criterion of rarity is introduced as

one of the defining criteria for a cultural property (a 100-year limit is set for old and rare items).

contemporary heritage

“Contemporary” means belonging to or occurring in the present. In the studies of the contemporary period, “contemporary” has elusive margins – definition is arbitrary and varies from discipline to discipline, depending on each discipline’s nature, history and milestone events.

Contemporary history, for example, covers the period immediately relevant to the present, which is from WWII to the present day (according to the interpretation of the Institute of Contemporary British History). Since the WWI marks the newest stage in the world’s history, it is taken as the milestone for contemporary history in other interpretations. Important criterion is that its protagonists may still be living (history still in living memory). However, in other disciplines, such as philosophy, it is the late 19th century when the contemporary begins (that milestone has to do with the professionalization of the discipline). For archaeologists, “contemporary past” involves the 20th and 21st century (for a more detailed discussion on the limits of contemporaneity, see Chapter 5.2).

On the other hand, in architecture, contemporary is set in the more recent past. For some researchers (Haddad and Rifkind, 2016), contemporary goes back to 1960, as architecture then experienced unprecedented plurality and diversity of approaches in architectural production (this date is linked to the period of dissipation of the modernist consensus, but should not be taken as a milestone). In another interpretation, contemporary architecture is the architecture of the 21st century, marked by technological progress and computer-aided design. Here, as noted by Rodwell (2013), another meaning of contemporary, much different from the principal meaning, is to be taken into account – contemporary as “conforming to latest ideas in style and fashion”.

Contemporaneity and heritage are often perceived as contradictory. If contemporaneity is taken as a condition of being current and coexisting simultaneously, contemporary heritage is to be understood as linked to economic, social, political issues of the present. A series of issues are linked to the “heritage of the present”: how to set limits of the contemporaneity, being it inevitably a notion of arbitrary scope (Jagodzinska, 2013); the interpretation of heritage as part of the past chosen in the present moment, for contemporary purposes (Ashworth, 2005); contemporary heritage as a construct to be decided upon/“created” only by future generations.

In this work, contemporary heritage is understood as the heritage of our own epoch. Since the common timeframe/historical distance for heritage institutions to take a heritage asset into consideration for listing is 30 years, or in special cases, 10 years, this work focuses on what is more recent than that and hence explores territories out of primary focus of heritage preservation experts.

heritage impact assessment

HIA is a methodological tool aimed at assessment of effects of urban changes and developments to heritage and its values. Such changes may include infrastructure building and expansion, new construction, urban renewal, land use changes, excessive tourism or other threats. Since the possible effects are often adverse, the goal of HIAs is also to propose measures to eliminate or mitigate them.

The HIA is a rather recent tool: it was in the ICOMOS Xi'an Declaration (2005), dedicated to the relevance and conservation of the heritage sites' setting that recommendation was given to require heritage impact assessments for every new urban development with the potential to influence the significance of cultural monuments, heritage sites and their settings. ICOMOS has then developed methodology and guidelines for heritage impact assessments, primarily referring to world heritage sites.⁵⁴ Also, some countries have introduced heritage impact assessments in their legal framework related to heritage. It is a step further from the environmental impact assessments that have been present in legislation for a long time, yet do not offer holistic view of impacts on heritage.

⁵⁴ ICOMOS (2011). *Guidance on Heritage Impact Assessments for Cultural World Heritage Properties*.

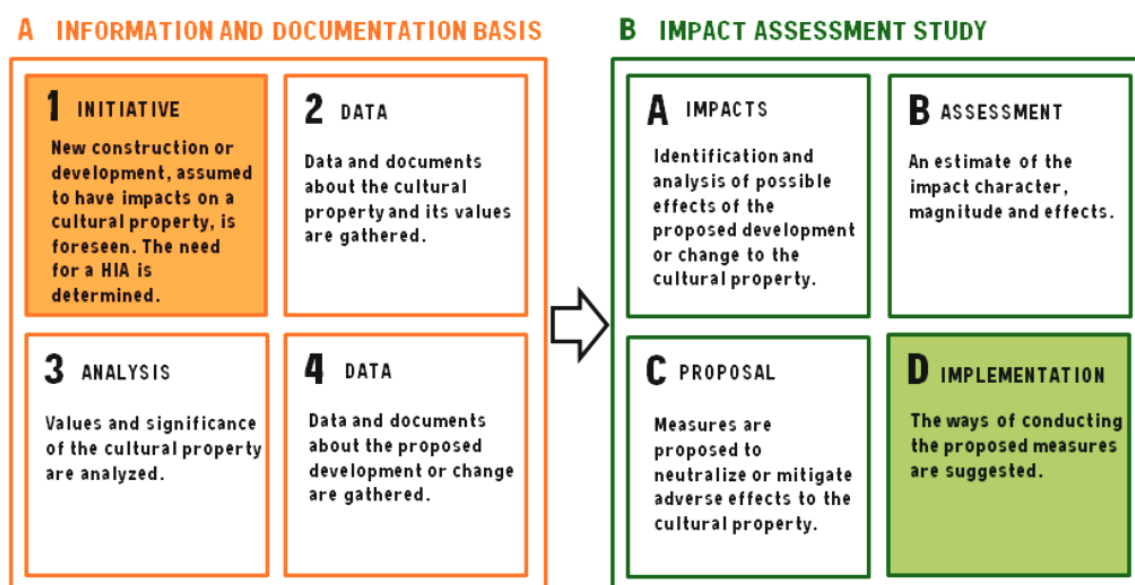


Image 2.11. The overview of the general methodology for producing a HIA study. Diagram developed by the researcher, based on the ICOMOS *Guidance on Heritage Impact Assessments for Cultural World Heritage Properties* (2011).

The need for HIAs emerged since cultural heritage assets are inevitably exposed to impacts of diverse nature (direct/indirect; temporary/permanent; reversible/irreversible), especially in case of the cultural properties situated in dynamic urban settings, and a tool was necessary for the management of change. Visual impacts of new developments on cultural heritage have been the most obvious and most often taken into account; however, the issue of impacts is more complex, and a broader view, taking into consideration other sensory impacts, and diverse physical, social, cultural or economic effects on heritage, is also to be required. Therefore, in the ICOMOS HIA Guidance, the case-to-case based approach is proposed within a system for assessment and evaluation of impacts. The system proposes a five-point scale for assessing scale and severity of an impact, and another five-point scale to express significance of the overall impact (it is worth noting that, in some cases, the impact may also be beneficial). The result of a HIA is an analysis and assessment of impacts of a change, with a proposal to mitigate possible adverse effects, or to consider alternatives to proposed developments.

2.3.2. Urban experience/plurality of perspectives

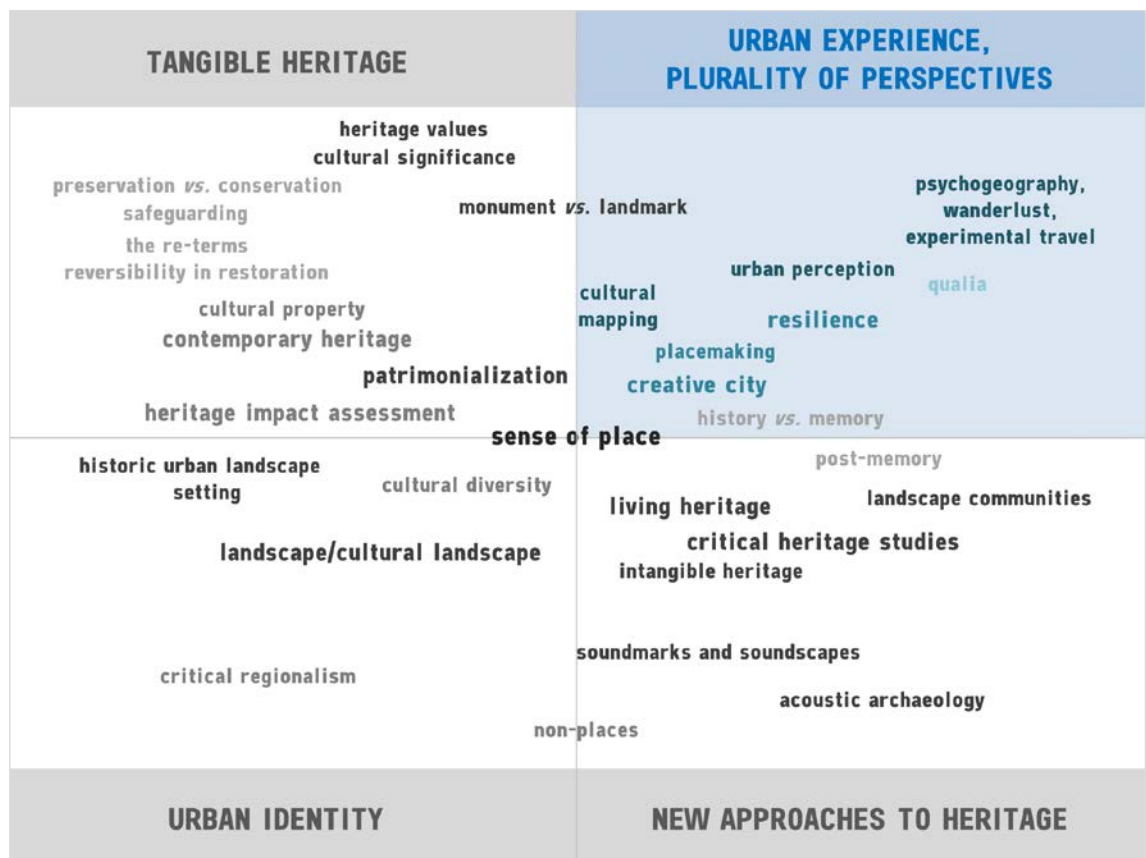


Image 2.12. The key notions related to urban experience and plurality of individual perspectives.

Group I

urban perception

psychogeography, wanderlust, experimental travel

qualia

cultural mapping

urban perception

Urban perception is closely connected to several key notions from the domain of psychology: perception (in general), sensation, experience and individual preferences. Any perception establishes relations between the subject and the reality - hence, perception always contains an interpretation of an object, defined by referential systems each individual possesses. In

psychology, a distinction is made between sensation and perception: sensation represents subjective experience or feeling, deriving from sensory receptors that have been under external influence, while perception is seen as the sensory experience containing interpretation (Colman, 2011). From psychological point of view, experience is contained in perception. Individual preferences are linked to individual choice, taste, or inclination. Choice is a consequence of complex psychological processes, that have an emotional component in their background.

While matters of perception traditionally belong to the scientific domain of psychology, the notion escapes easy definition. Thus, a broader understanding, from a philosophical standpoint, is also found relevant for this thesis: (urban) perception is a subjective image of an (urban) reality.

Urban perception occurs in an interaction of humans and their environment, and contains elements of sensation, experience and interpretations based on people's preferences. Urban or any other environment may have an influence on human behaviour, productivity, health and sentiments.⁵⁵ The term *topophilia*, referring to the sense of place and strong preferences towards a particular place (Tuan, 1977), is closely linked to urban perception.

Recent research in architecture and medicine has illuminated the issue of selectiveness of urban perception. While, formerly, major importance was given to the prominent elements of perceived reality (Arnheim, 1987), a key role of the non-focused, peripheral vision and other sensory experiences for an individual's experience of an environment has been recognized during the last decades (Pallasmaa, 2005). Such findings are of particular relevance for this research (see: Section 2.2. on the research coordinates – disciplinary coordinates).

Individual choices and preferences comprise an important component of urban perception, both of ambiances and of particular landmarks and other works of architecture. However, understanding of human and emotional responses to places contained in their perception remains incomplete: it includes an intuitive component, as well as influences and constraints set by the limits of our background knowledge and experience.

⁵⁵ Environmental psychology is another major field of study that contributes to the research of urban perception. It is concerned with human behaviour in different environments and explores how physical environments affect feelings and behaviour and invite or inhibit choices, and how people modify and affect their environments. The environment may even be designed to act in such way, being it, for example, in form of architectural determinism, or in the form of attempts to achieve „desirable“ characteristics of urban spaces, among which are, as argued in environmental psychology, diversity in spatial solutions, recognizability, particular character and urban identity. Recently, attempts have been made to assemble the conclusions from such research and translate them into guidelines applicable in the practice of urban and architectural design (Yencken, 2013). However, according to Yencken, creating emotionally satisfying environments is a complex task where both analysis and intuition are required, recognizing “emotionally satisfying cities” as a form of creative cities.

As it was already tackled in this thesis, one line of urban experience and urban perception research focused on an attempt to define general, underlying principles of urban perception (see Chapter II, the approach of the urban planner Kevin Lynch). However, such approach, in order to make the research feasible, requires narrowing down to the visual aspects of urban perception and exclusion of its subjective components. Another approach (not less valid, since urban perception cannot be fully analyzed and grasped through rational scientific methodology), has been based on the exploration of intuitive and interpretative components of the cognition process, encompassed in the philosophical aesthetics. In aesthetics, importance is given to 'variable' elements in urban environment or a work of architecture. Any of its components, forms or details that reflect cultural or social context, author's invention and expression, novelty, expression or acknowledgement of influences of other cultures or epochs, may function as such 'variable' elements (Mako, 2005).⁵⁶

psychogeography, experimental/experiential travel, wanderlust

In 1955, the philosopher Guy Debord defined **psychogeography** as “the study of the precise laws and specific effects of the geographical environment, consciously organized or not, on the emotions and behavior of individuals”. Afterwards, the understanding of the notion evolved, so that it is explained through the concepts of *flanêur* and *dérive*. Though it was never fully defined (see: Solnit, 2000), the elusive figure of *flanêur* is often understood as a detached, solitary observer, pursuing “seemingly aimless and haphazard journey across the city”, whose observation is toned by aesthetic concerns.⁵⁷ *Dérive* is characterized by “the open-ended geographical automatism” shaped aesthetically by subtle, subconscious influence of the natural and built features of a landscape.⁵⁸ Psychogeography and the related notions are of relevance for this thesis as its methodological background (the concept of exploratory walks) is defined in juxtaposition with the psychogeographical methods and objectives (see: Chapter 3 – Methodological coordinates).

Experimental travel – a novel approach to travel (and tourism), involving the ideas of experiment, randomness, serendipity, humour, and similar. Among infinite possibilities of experimental travel, one stream focuses on sensory-lead experiences (one of the examples may be blindfolded walks), which is the reason for the analysis of the notion in the context of this work. Another related, emerging concept is that of **experiential / immersive travel**,

⁵⁶ “Estetika – arhitektura – opažanje” in: Mako, 2005, p. 26-42.

⁵⁷ Solnit, cited in: Coverley, 2010: 72.

⁵⁸ Coverley, 2010: 74.

referring to holistic and immersive experience of a destination, achieved through connecting to its culture, history, and people.

Wanderlust is defined as a strong desire for travel and urban exploration by wandering. The origin is German: *wandern* = to wander, + *die Lust* = pleasure, desire, joy, delight.

qualia

Qualia (plural of lat. quale) is a term belonging to the domains of philosophy and psychology, also used in sensory studies to denote qualities or properties as perceived by an individual, that cannot be communicated in other way but through experience.

cultural mapping

See Section 3.5 Methodological coordinates / Cultural mapping.

Group 2

resilience

creative city

placemaking

resilience

The general meaning of resilience is the ability of a system to adapt and absorb change. Applied to cultural landscapes and urban heritage, resilience counts among the keywords for this research. Resilience is an inclusive and widely applicable concept, suitable for consideration of both people and their environment (either built or natural), depending on sets of factors from both physical and social domain. Broad applicability of the notion simultaneously represents its problem (difficulties in pinpointing its meaning and general principles).

The research on urban resilience unfolds in various streams, being one of them linked with disaster risk management (response of the cities as ecosystems to the challenges posed by climate change, natural disasters, or the rising threat of terrorism). Another major research stream has to do with sustainable urban growth. Resilience and cultural heritage are linked in manifold ways. Risk reduction issues are directly applicable to cultural heritage assets when affected by natural and man-made threats. According to the Venice Declaration on Resilience

(UNESCO, 2012), resilience is understood as “the ability of a system and its component parts to anticipate, absorb, accommodate, or recover from the effects of a hazardous event in a timely and efficient manner, including through ensuring the preservation, restoration, or improvement of its essential basic structures and functions”.

Heritage preservation depends on its ability to absorb change in diverse cultural, social and historical contexts. Another link of heritage and resilience is revealed in everyday life, where heritage has a potential to contribute to resilience of societies (Orsini, 2013). A parallel may be drawn between the potential of cultural heritage (as a principal component of cultural diversity) to be used as an asset to reinforce resilience of communities and the way biological diversity increases the resilience of natural ecosystems. Therefore, resilience strategies for communities involve preserving cultural diversity as a source of creativity, knowledge and innovation that are critical for the issues of adaptation and coping with change. Here lies the relevance of considering the notion in-depth for this particular research (see also: living heritage /people-centered approach, ICOMOS).

creative city

It was David Yencken (1931 –), Australian emeritus professor devoted to urban design and conservation, who first introduced the term “creative city”, back in 1988, using it to embrace the issue of complexity of cities and link heritage and creativity. The concept has since then been extensively developed and used in the development of new urban planning paradigms. Yencken’s research has been devoted to the cities’ human dimension.⁵⁹ According to Yencken, creativity among citizens and human-scale experiences are linked to cities’ vitality. Creativity emerges in an interplay of desire, emotion and knowledge, while, to be creative, a city needs to foster social connections and be emotionally satisfying (Yencken, 2013).

Another author, writer and urban planner Charles Landry, came to the same concept of “creative city” around the same time, in the late 1980s. It was a result of a series of projects and publications on urban life and urban future, culture and creativity pursued by the group *Comedia*, which he founded in 1978. Landry is most well-known for his book *The Creative City: a Toolkit for Urban Innovators* (1995) that explored the need for a culture of creativity among urban stakeholders (its main point is that creativity is not reserved just for artists).⁶⁰

⁵⁹ As a practitioner, Yencken is known for successful revitalisation of Melbourne.

⁶⁰ The book, advocating for new method of strategic urban planning based on the creative city-making, preceded the important and widely known works of John Howkins (*The Creative Economy* – the creative city paradigm applied in the area of urban management and economy) and Richard Florida (*The Rise of the Creative Class*). Florida’s understanding of the creative class is excluding, and referring to highly-educated, well-paid, professional and mobile stakeholders (one of the

While his *Creative City* emphasized potentials of partnership between history and creativity, in his posterior work, *The Art of City Making*, city is seen as sensory, emotional, lived experience; it is about making cities more distinctive in the age of globalization.

Creative city is also associated to the well-known UNESCO's project – Creative Cities Network, created in 2004. The network gathers cities of various sizes and geographical positions, and the main thread is they all have creativity embedded in their strategy of sustainable urban future, a means to surpass challenges and seize opportunities. The main fields of creativity recognized are: crafts and folk arts, media arts, film, design, literature, music, and creative tourism, which is recognized as form of sustainable tourism. Currently (as of February 2017), the network features 116 cities. According to Francesco Bandarin (talk at Creative Cities V conference, Porto, 2017), The Creative Cities network functions as a part of broader set of networks and strategies.

The related notion of creative communities is also of importance for this thesis. As argued by the leading social and cultural innovator and change agent, Jasper Visser, creative communities may be understood broadly, as “any group of people bound by a shared purpose, set of values or idea that regularly come together (digitally or physically) to engage in the act of creating and making” (Visser, 2016).

placemaking

Placemaking is a term for a planning and design approach to public spaces that has its essence in local community engagement and grasping the place in its entirety, and the aim to create public spaces favourable for people's health, well-being and happiness. Such ideas were present since the decades of 1960s and 1970s, yet, the concept of placemaking was more precisely defined in mid-1990s. In the context marked by a shift towards human-scale approach in urban studies during the 1960s and 1970s, a non-profit planning, design and educational organization Project for Public Spaces (PPS) was founded. That New York-based organization has been developing the placemaking philosophy and the practice of revitalizing public spaces through collaborative community processes at a world scale.⁶¹

arguments to revise such understanding can be found at our own PhD course, namely in the premises of the research on “*Designwascar*”).

⁶¹ Jane Jacobs, William H. Whyte or Jan Gehl were among the most notable authors promoting ideas about cities for people at the time, and strongly influenced the PPS. Those ideas were transdisciplinary, permeating sociology, psychology, architecture, landscape architecture and urban planning. Jan Gehl continues pursuing the ideas of human-scale cities in his theoretical and practical work up to the present day.

Since its foundation in 1975, the PPS has worked with over 3000 communities, across USA and in 43 more countries. Source: www.pps.org.

The PPS formulated a set of 11 key principles of placemaking, and published them in the book *How to Turn a Place Around* (1999). The principles are based on taking into account the inputs of a community for which the public place is intended, and on going beyond the scope of architecture and urban design, acknowledging the entire setting, dynamics and activities unfolding in a particular place. By putting local community in the center of attention, the placemaking approach mitigates the fact that, being the planning processes around the world highly institutionalized, the people who will actually use the space often have little chance to express their needs and aspirations.

A more specific term, creative placemaking, was developed to describe the placemaking strategies and initiatives in community engagement based principally on arts and cultural activities (“placemaking lead by arts and culture”).⁶²

2.3.3. Urban identity

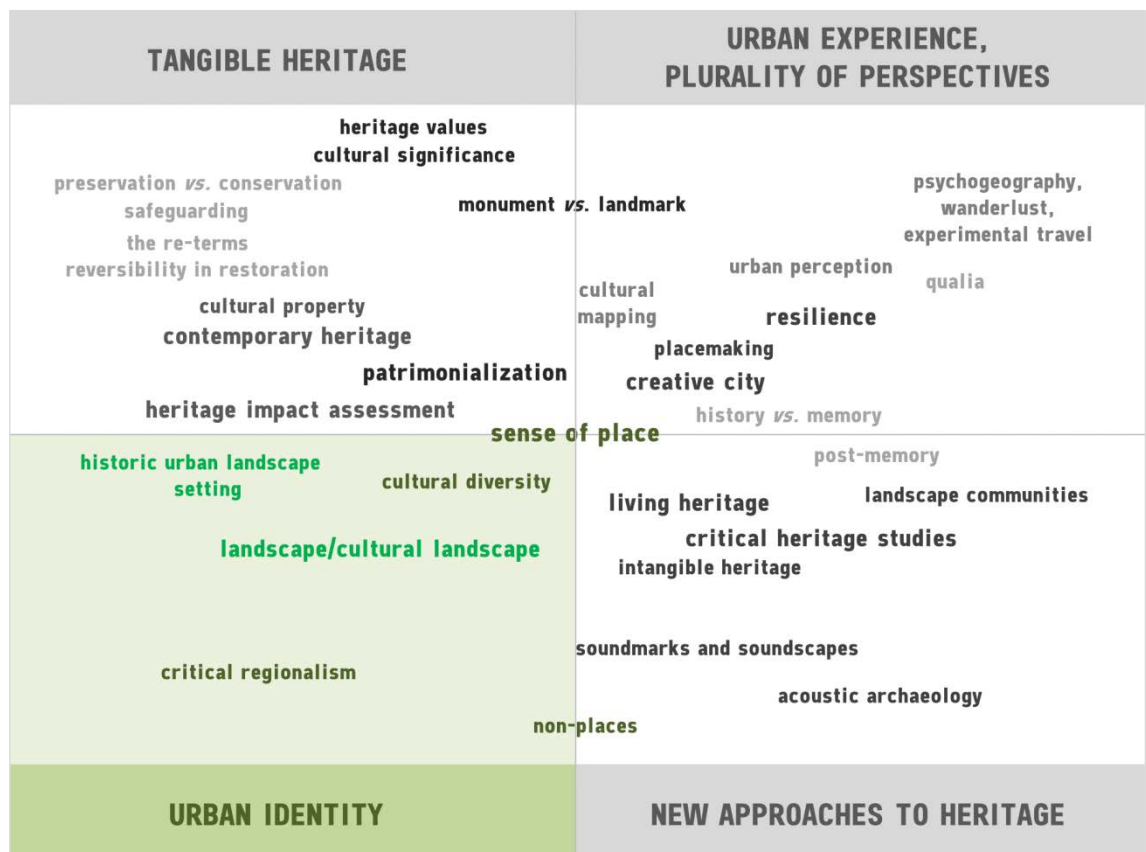


Image 2.13. The key notions related to urban identity.

⁶² Ann Markussen, Anne Gadwa (2010). *Creative Placemaking*, a white paper for The Mayors' Institute on City Design. NEA, Washington, p. 3-4. Source: <http://www.giarts.org/sites/default/files/Creative-Placemaking.pdf>.

Group I

landscape/cultural landscape

historic urban landscape (HUL)

setting

landscape/cultural landscape

See 2.2.2. Cultural geography (Disciplinary coordinates).

historic urban landscape (HUL)

The historic urban landscape is “the urban area understood as the result of a historic layering of cultural and natural values and attributes, extending beyond the notion of ‘historic centre’ or ‘ensemble’ to include the broader urban context and its geographical setting”.⁶³

The historic urban landscape approach has recently been developed by UNESCO for the management of heritage resources in urban environments, which acknowledges constant urban change and the need to reassess practices in urban conservation in a way to approach them comprehensively and integrate them into broader issues of urban management and sustainability (seeing them as complementary and not conflicting). Therefore, the keywords for the HUL approach are continuity and balance (between urban heritage conservation and urban development). The HUL approach focuses particularly on the issues of urban growth and globalization, economic development and innovation processes, and climatic and environmental changes, as principal areas of threats and opportunities for the heritage.

The starting point in the HUL approach is the acknowledgement of sets of values (natural and cultural, tangible and intangible, international and local) and their interconnections. The comprehensive assessment of those values forms the basis for proposing urban management and development strategies.

The relevance for this work: one of the proposed tools of this approach is in the area of civic engagement tools, so that the communities are enabled to “identify key values in their urban areas, develop visions that reflect their diversity, set goals, and agree on actions to safeguard their heritage and promote sustainable development”.

⁶³ Definition from the Article 8 of the *Recommendation on the Historic Urban Landscape* (UNESCO 2011). The broader context means that the natural features of the site, historic and contemporary elements of the urban structure, as well as intangible heritage components, social and cultural practices are taken into consideration (i.e. the natural, cultural and human resources of a city).

setting

Setting has commonly been understood as the (physical) environment of a cultural property. Its boundaries may be defined as an area in which visual impacts may exist towards a cultural property.

More recent understanding of setting has been broader. In the Valletta Principles (2011), setting is defined in the following way: “Setting means the natural and/or man-made contexts (in which the historic urban heritage is located) that influence the static or dynamic way these areas are perceived, experienced and/or enjoyed, or which are directly linked to them socially, economically or culturally.” The relevance for the research is in the direct dependence of the way setting is interpreted with the scope and nature of heritage impact assessment studies.

Group 2

cultural diversity

critical regionalism

non-places

cultural diversity

Cultural diversity is understood as one of the aspects of diversity. In the world of nature, biodiversity is a measure of variety and variability of life, essential for sustaining survival and the future of humanity. A parallel can be drawn between the significance of biodiversity and cultural diversity: enabling a broad pool of resources to draw from, be those natural resources or sources of knowledge and creativity. Some researchers thus look at it as “biocultural diversity”.⁶⁴

The essence of cultural diversity is also in acknowledging otherness – respect for acceptance of difference in opinions and beliefs, different cultural traditions, and thus strongly linked to the issues of human rights.⁶⁵

Cultural diversity and heritage are strongly linked, since diversity is the key aspect of heritage. Cultural diversity enables heritage to be living, renewable, reinventing itself, not static and petrified (here is the link with creation and innovation).

The cultural diversity issues at a global scale have been pinpointed by UNESCO, which recognizes four core areas of creative diversity: cultural and natural heritage, movable cultural

⁶⁴ Maffi and Woodley, 2010: 3-13 (Part I – Biocultural diversity: conceptual framework).

⁶⁵ Koichiro Matsuura, 2001 (introduction to the *Convention*).

property, intangible cultural heritage and contemporary creativity (see Chapter 5.1). In response to threats to heritage and diversity marked by the events of 9/11, the Universal Declaration on Cultural Diversity (2001) was adopted. Response to the threats to cultural diversity, including the threat of cultural goods being treated as mere commodity, was further elaborated in another UNESCO's document, The Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005).⁶⁶

critical regionalism

The significant contemporary architectural practice of critical regionalism establishes clear connections between the domain of building and the issues of cultural identity. The emergence of critical regionalism and the raised interest for the issues of sense of place are to be seen as counterparts of a global architectural and urban planning discourse. Thus, Kenneth Frampton defined it as *architecture of resistance*.⁶⁷

Critical regionalism and creative reinterpretation of the principles of vernacular architecture can be understood as a form of critical dialogue with the past. Its critical role reflects in the attitude towards modern International style, but also towards postmodern architecture. In its essence, it is the architecture of its own time, but deeply geographically and culturally rooted/embedded in its context.

Critical regionalism ascertains the possibilities of local and vernacular as bearers of contemporaneity and initiators of self-renewal within modernity, which reflects in architecture through diverse “variable” elements, transmitting particularities of the geographical and cultural context, the ideas of rootedness and connectedness to a place.

Also see section 2.2.1. Disciplinary coordinates / Sensory urbanism / Grasping the places' character and atmosphere.

⁶⁶ The mentioned UNESCO's documents are actually legally binding, since they have been adopted worldwide. Another significant international legal document - the *Faro Convention on the Value of Cultural Heritage for Society* (Council of Europe, 2005), that happens to have been adopted in Portugal, acknowledges plurality, people-centered approach and everyone's right to engage with the cultural heritage of their choice. Since it emphasizes the importance of the everyday and the ordinary and recognizes its merit alongside the exceptional and remarkable, the document is of relevance for consideration in this thesis.

⁶⁷ See: Frampton, 1983.

non-places

Non-place is a term referring to transitory spaces characterized by the lack of particular identity and emptied of belonging, where human beings remain anonymous. Shopping malls, airports, motorways or similar spaces, belonging everywhere and nowhere, may be considered non-places. Nevertheless, assignment of such attribute to a space is a subjective issue, depending on each person's individual perception.

The term was coined by Marc Augé, a French anthropologist, in early 1990s.⁶⁸ Without assigning positive or negative values to non-places, the author defines them through juxtaposition with the understanding of place, as “a space which cannot be defined as relational, or historical, or concerned with identity”.⁶⁹ In Augé's opinion, “place and non-place are rather like opposed polarities: the first is never completely erased, the second is never totally completed”.

This entry was necessary for the purposes of understanding “servicescapes”, and other elements of the ordinary/mundane landscapes.

⁶⁸ The book was originally published in 1992, under the title *Non-Lieux*, and translated into English in 1995.

⁶⁹ Augé, 1995: 78.

2.3.4. New approaches to cultural heritage

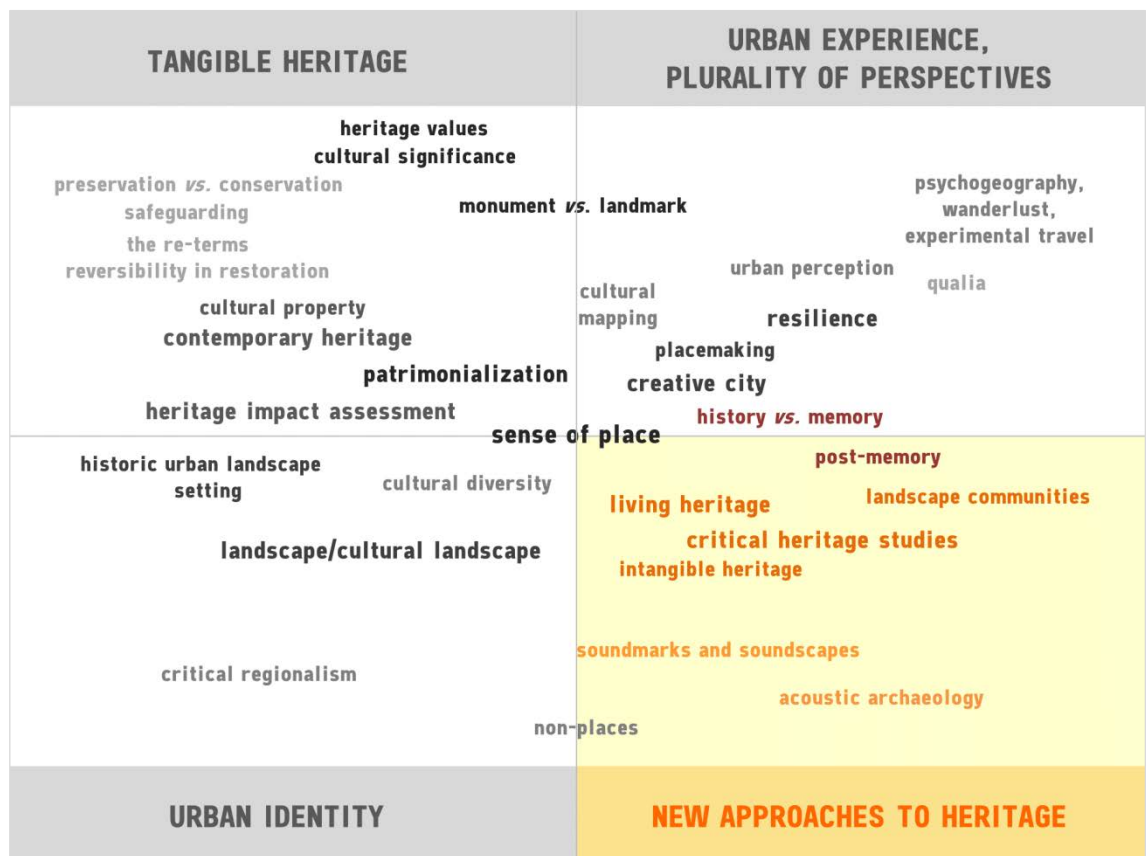


Image 2.14. The key notions related to new approaches to cultural heritage and sense of place.

Group I

history vs. memory

post-memory

history vs. memory

Notions of „cultural memory“ and „collective memory“ are among the key concepts for the discussion of history vs. memory. Although the themes of memory in general and cultural memory primarily belong to the areas of social and cultural psychology and cultural studies, they can also be directly linked with the architectural discourse and the matters of the past and heritage. The term „collective memory“ was introduced by French sociologist and philosopher Maurice Halbwachs (1877–1945), based on the argument that memory can be linked not only to an individual, but also to an entire community or society, as well as to their

social contexts. On those grounds, Jan Assman, a German archaeologist, came to the definition of “cultural memory” in 1980s. While „collective memory“ is the shared memory of a community, representing a defining element of its identity, „cultural memory“ is a collective understanding (construct) of the past, as seen from a certain socio-cultural context. One of the key aspects of collective memory is its spatial dimension – history (including urban history) inevitably assigns meanings to the past and inherited.

In her book *The City of Collective Memory*, Christine Boyer argues that memory is „scenic“ – it unfolds in a particular spatial framework, and, unlike history, responds to the impulses from the environment rather than registering.⁷⁰

French historian Pierre Nora has introduced another concept relevant for this relationship, that of *Les Lieux de Mémoire*: places and assets of both tangible and intangible culture, where cultural memory is crystallized. Architectural buildings and spaces are examples of such places.⁷¹ Nora put history and memory in juxtaposition: while he understood history as a reconstruction and representation of past, memory, in his opinion, should be seen as a phenomenon of plural nature and open to influences, also representing a link between past and present. While history is related to events, memory is linked to places, and according to Nora, the places of memory „anchor, condense and express the exhausted capital of our collective memory“.⁷² As Nora argued, monuments can be interpreted as *places of memory*, where memory of important events from the past is articulated and shaped, and palpable links of the present with the world of our ancestors are expressed.

post-memory

Post-memory is a term coined by professor and writer Marianne Hirsch, in mid-1990s. The original meaning was linked to the memories of the trauma transmitted to children of Holocaust survivors by their parents. The term was then adopted by many other researchers, and its meaning expanded to refer to the memories of strong (and principally traumatic) experiences of others, that later generations or distant contemporaries “remember” only through mediation, on the bases of stories or images or behaviors present in their cultural context.⁷³

⁷⁰ Boyer, 1996: 68–69.

⁷¹ See: Nora, 1989: 7–25.

⁷² Nora, 1989: 24.

⁷³ According to Hirsch, photographic image is the principal medium to transmit postmemory, but it can also be transmitted, for example, by architectural, literary (letters, memorials), artistic (painting), museological and other means. Source: Hirsch, 1997: 3–17.

Group 2

intangible heritage

critical heritage studies

living heritage

landscape communities

intangible heritage

The first initiatives to include intangible heritage into legislation date from the mid-20th century, being them a consequence of the need to redefine and expand the scope and understanding of cultural heritage. However, a precise definition of the notion only belongs to the 21st century. As the main authority in the field, UNESCO adopted the Convention for the Safeguarding of the Intangible Cultural Heritage, where the intangible cultural heritage is understood as "the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artifacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage".⁷⁴ According to UNESCO, that broad notion involves manifestations in the following domains: oral traditions and expressions (including language, performing arts, social practices, rituals and festivities); knowledge and practices related to nature and universe, and skills linked with traditional craftsmanship.

Rather than cultural manifestation, the accent is on skills and knowledge being constantly reproduced. The key condition for a cultural asset to be concerned as intangible heritage is that it has characteristics of lived heritage: there has to be continuity in its transmission between generations and in its recreation by communities or groups who recognize it as a basis for their sense of identity and belonging. Thus, continuity is the keyword for the domain of intangible heritage.

The acknowledgement of intangible heritage mitigated an important gap in a more traditional approach to heritage and its conservation: the fact that the living dimension of heritage was largely overlooked, since the earlier, material-based approach tended to "freeze" heritage in time and provided little place for consideration of the role of communities; the new approach also reinforced the idea of the relevance of cultural diversity, and counterbalanced the Western and Euro-centric nature of the earlier approaches.

⁷⁴ The *Convention for the Safeguarding of the Intangible Cultural Heritage*, UNESCO (adopted in 2003, but entered into force in 2006).

However, there are many challenges and concerns linked to the introduction of intangible heritage: the issue of how to capture, define and measure its values; the need to revise and refine the existing terminology, the issue of the approach to safeguarding living traditions without “freezing” them, too, or the problem of partial interpretation of heritage, without a holistic view to all its aspects⁷⁵.

One of the emerging categories of intangible heritage is the digital and virtual heritage that poses another inevitable challenge - the issue of limits of heritage.

critical heritage studies

Critical heritage studies refer to critical thinking on heritage issues from a broader perspective of social sciences, where the key notions and themes are the ones related to ‘identity’, ‘community’, ‘authenticity’ and ‘commodification’ (Waterton & Watson, 2015). Therefore, cultural heritage studies are situated within a broad and cross-disciplinary framework, and people, their values and their interaction with the places are now put in the focus of attention.⁷⁶ According to Smith and Akagawa (2008), the broader heritage literature is now oriented towards “the re-theorisation of heritage as a cultural practice, rather than simply a site, place or intangible performance or event”.

living heritage

Since intangible heritage is expressed and transmitted through a lived experience, the terms “living heritage” and “intangible heritage” are sometimes used as synonyms.⁷⁷ Both notions are rooted in the awareness that the significance of heritage is not only in its physical materiality, but also in the ways the society values it and puts it into use.

Since the early 2000s, the term “living heritage” has been developed more profoundly, based on the initiatives for the people-centered approach to conservation.⁷⁸ The living heritage approach has been linked to communities and the continuity of traditions and practices. In relation to the communities, the goal is to mobilize and empower people in conservation of

⁷⁵ The challenges and concerns have been thoroughly examined and systematized in the work of Smith and Akagawa (2008), and also by Wijesuriya (2010).

⁷⁶ The *Faro Convention on the Value of Cultural Heritage for Society* (2005) can thus be considered a milestone in the cultural heritage studies, because of the shift from material and artifact-based thinking to people-centered approach. That is another aspect of the document that makes it relevant for this work.

⁷⁷ This is the case with UNESCO, for example in the *Convention for the Safeguarding of the Intangible Cultural Heritage* (2003).

⁷⁸ Since the early 2000s, ICCROM has been running the *Living Heritage Sites Program* and the *Promoting People-Centered Approaches to Conservation: Living Heritage Program*, being the principal international stakeholder in the development of the people-centered approach to conservation.

their heritage, as well as in its management. Conservation and management, unlike the previous, material-based approaches, embrace the living dimension of heritage as a key for decision-making. Thus, rather than being something to prevent or mitigate, the change is embraced and understood as a necessary component of a living heritage asset or site.

Continuity is the keyword of the living heritage approach: it may refer to continuity of the heritage site's original function, continuity of community connections, continuity of expressions (which means adding tangible and intangible expressions as the site and community evolve and change), and continuity of care. As argued by Poullos (2014), continuity is reflected in a particularly strong association of a community to the heritage site, being such association capable to absorb changes that contemporary epoch brings.

However, vague definition and understanding of local communities and their boundaries in the context of living heritage approach are to be taken into account, as well as the fact that the community's association to the site not always has positive connotation.⁷⁹

landscape communities

A landscape community is a recent term that emerged in the context of a disciplinary shift towards people-centered approach in the cultural heritage and museology domains. Heritage institutions and museums have been turning from focusing primarily to their listed properties or collections towards strengthening their territorial and social role, becoming centres of interpretation for the places and communities to which they belong.

In 2005, within the Faro Convention on the Value of Cultural Heritage for the Society, a similar notion of "heritage communities" was proposed and defined as a community consisting of "people who value specific aspects of cultural heritage which they wish, within the framework of public action, to sustain and transmit to future generations"⁸⁰. A more recent document, The Siena Charter (2014), developed by ICOM Italy, builds upon the notion of heritage communities and argues not only for their recognition, but also for their deliberate creation. The notion of heritage communities is broadened into "landscape communities",

⁷⁹ Court and Wijesuriya (2015) focus on the matter and differentiate three types of communities: "communities of place" (associated to the site by living in the vicinity or at the very site), "communities of interest" (that have other particular connection or interest in the site), and "communities of practice" (linked to the site by working on it). Poullos (2014) introduced a notion of living heritage site — a site with an associated local community. Thus, local communities are understood as the ones living at or nearby the site (unlike other, national or international communities), and can be further differentiated into original and changing/evolving communities. According to Poullos, in case of a changing/evolving community, the use of the site is changed depending on changing conditions, values, social requirements, while, in case of original communities, their "original association with a site has not suffered from contemporary circumstances such as modernization".

⁸⁰ Definition from the *Faro Convention* (2005).

aware of their identity, involved in their preservation, participating in their sustainable development. In line with the recent views on their social role, museums and similar institutions are considered the main stakeholders in creating landscape communities. Thus, the creation of landscape communities has a purpose to acknowledge elusive boundaries between tangible and intangible heritage and to encompass cultural, social and geographical changes that affect landscapes and people's relationships with place, history and memory.

Group 3

soundmarks and soundscapes

Soundmark is a term in soundscape studies comparable to the notion of landmark in visual perception of a landscape. Just like landmarks, soundmarks also have particular properties or meanings that make them remarkable or significant as a part of intangible heritage.

Soundscapes are acoustic environments as perceived by people.⁸¹

acoustic archaeology

Acoustic archaeology (archeoacoustics) is an auxiliary method of archaeology, aimed at exploring acoustic aspects of urban landscapes of the past. The past soundscapes may be examined at the level of archaeological sites, historical buildings or particular artifacts. The method has greatly advanced with the new digital technologies.

In relation to this research, this notion is relevant for considerations on protected soundscapes.

⁸¹ Also see more detailed insights in the Section 5.3. on Urban soundmarks and soundscapes as heritage.

2.4. Towards a research strategy for the inquiry into sense of place

As it was demonstrated through previous discussion and represented in the diagrams that show how the main disciplinary coordinates and key notions for this research are related, all of them have a common denominator – the fuzzy and not easily graspable notion of **sense of place/spirit of place (lat. *genius loci*)**.

The recent *Québec Declaration on the Preservation of the Spirit of Place*, adopted by ICOMOS in 2008, attempts to define that elusive term in the context of cultural heritage studies. In that document, the plural and dynamic character of the concept has been acknowledged, while meanings and values of a heritage resource are approached recognizing interplay and interdependency of their tangible and intangible components. In the *Quebec Declaration*, “Spirit of place is defined as the tangible (buildings, sites, landscapes, routes, objects) and the intangible elements (memories, narratives, written documents, rituals, festivals, traditional knowledge, values, textures, colors, odors, etc.), that is to say the physical and the spiritual elements that give meaning, value, emotion and mystery to place.” It is also defined as a “continuously reconstructed process”.

Recent interpretations of sense of place, besides avoiding separation of tangible and intangible, also emphasize the importance of communities for the very existence and preservation of *genius loci*, being the spirit of place transmitted essentially by people. That current argument on spirit of place, particularly the argumentation in favour of a people-centered approach to cultural heritage, and understanding transmission as an important part of conservation, has informed and profoundly influenced the strategy of this work. Being one of the bases of this research, the notion of sense of place / spirit of place has also been addressed and elaborated previously in Chapter 2, as a key concept in cultural geography (see: The research coordinates / Disciplinary coordinates / Cultural geography).

The present chapter had a goal to situate this thesis as a cultural heritage study in a broader set of current approaches to cultural landscapes and cultural heritage.

The key concepts discussed interconnect at various stages in the context of this work, and, together with the discussion on particular senses and the contemporary city that unfolds throughout the Chapter 5, contribute to the theoretical basis of the work. Some of the concepts also contain methodological implications, which are examined in detail in the two

chapters that follow. While Chapter 3 is centered on outlining general methodological coordinates for a study on sense of place, the subsequent chapter specifies the strategies, tactics and techniques applied for the case of Porto.

CHAPTER 3

Methodological coordinates

3.1. General methodological framework of the present study

This chapter is dedicated to the overview of methodological approaches to research sense of place and character of cultural landscapes, applied in cultural heritage studies, cultural geography, or architectural studies of cities and their heritage. Also, a survey of artistic approaches that tackle sense of place and grasp the landscapes' complexity in an intuitive way has been conducted. Thus, the present chapter provides general methodological coordinates and bases for determining concrete strategies and tactics to be used for examining the sense(s) of Porto as the subject of this thesis.

The main system of inquiry applied in this work can be defined as postpositivist.

Acknowledgment of plurality and diversity of possible perspectives on cultural landscapes and sense of place has been adopted as one of the research premises, as referred in the Introduction, and reflected in the work strategies. Another starting point is the awareness of a non-neutral position of the researcher: the cultural and educational background, views, opinions and experiences of the author are, therefore, taken into account as components in defining the strategic approach of the work. The inquiry into the sense of place and cultural landscape's character as a research problem is indivisible from a concrete cultural context, and so is the necessary methodological approach. Thus, the main method of this project has to be case study.

The methodological techniques are combined, in order to acknowledge and integrate multiple sources of information on the same subject – the cultural landscape of Porto. Bibliographical sources dealing specifically with sense of place of Porto comprised one group of such sources. Another key source was found in the exploratory walks conducted by the researcher. That research technique, commonly applied across several scientific disciplines relevant for the thesis, enabled surveying the city's territory, beyond the borders of the World Heritage Site. Potentials of cultural mapping as cultural inquiry were also examined in this chapter, which helped develop concrete strategies for this thesis (the subject of the following Chapter 4). Last but not the least, artistic projects tackling sense of place and grasping the landscapes' complexity were critically surveyed. Some of them were adopted as a part of both methodological and information sources for the thesis.

General methodological coordinates developed within the present chapter were used as a basis to develop the specific strategic framework, tactics and techniques applied in the case

study of contemporary Porto. The case study strategy, based on questionnaires, cultural mapping exercises, exploratory walks and bibliographical survey on the sense of place of Porto is elaborated in detail in the following Chapter 4.

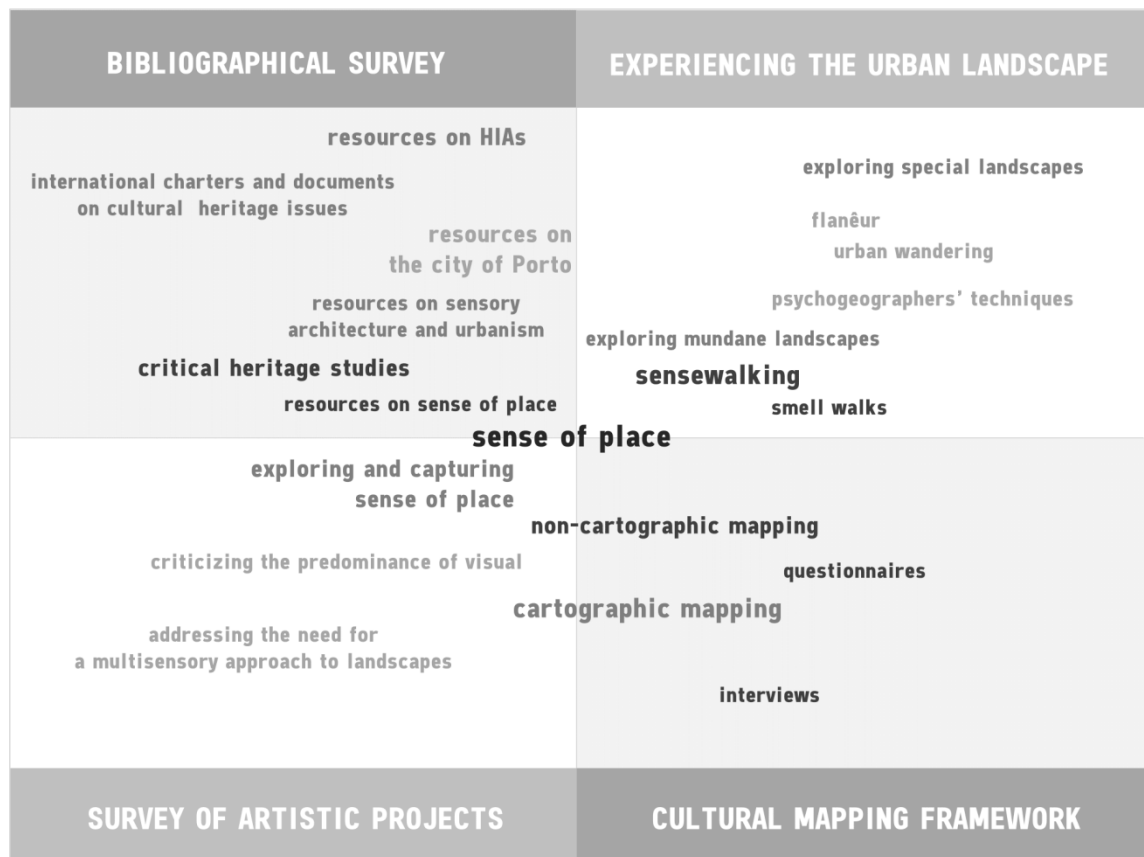


Image 3.1. The methodological base of the present work.

The methodological coordinates of the present work are visually represented through a diagram (see Image 3.1). The main elements of the coordinate system are: the bibliographical research of recent theoretical and practical resources on sense of place, principally belonging to the domains of cultural heritage studies, architecture and urbanism, and art; direct lived experience of the contemporary urban landscape, with particular emphasis on exploring its ordinary, mundane parts that stay out of focus of cultural heritage researchers; contemporary artistic approaches considering sense of place, and various modes of cultural mapping, as possible means to engage non-expert citizens in the inquiry.

All the elements of the methodological strategy converge towards the central notion – that of sense of place. Notions are grouped by proximity in terms of discipline or meaning (different

shades of gray were used for that purpose), and positioned in the methodological coordinate system in such way to reflect their interdisciplinary nature, where applicable. Simultaneously, the size of the letters used for each element reflects their relevance in the context of the thesis.

3.2. Survey of the bibliographical sources

Among the secondary sources for this research, two main categories can be outlined: the first group of sources refers to the city of Porto, while the second represents a specialized bibliography about the research problem. In the first group, sources in Portuguese dominate, while in the second group sources in English, Portuguese and Serbian (as the researcher's mother tongue) are represented. A significant part of the bibliographical entries is very recent and refers to recently completed or even ongoing projects.

The bibliographical survey was focused to several main themes. In the domain of cultural heritage studies, international charters and documents linked with the contemporary understanding of sense of place and heritage values were examined. Particular attention was paid to the issue of heritage impact assessments, recent methodological tools to estimate impacts of ever-present urban changes to cultural heritage properties and sites. Recent sources belonging to the stream of critical heritage studies, focusing on people, their values and their relations to cultural heritage sites were also surveyed within this group. Theoretical sources on sense of place were consulted, as well as a diversity of historical, architectural or literary references linked to the sense of place of Porto. Those references have been addressed in more detail within the Chapters 4 and 5.

3.3. Exploratory walks

Direct experience of the subject of this research, the contemporary cultural landscape of Porto, was obtained through a set of exploratory walks, developed and conducted by the researcher. In the course of the project, mainly in 2014 and 2015, around 220 kilometers of routes throughout the city were covered. A small part of the exploratory walks extended to the first half of 2016.

Unlike *flanêurie* or urban wandering without particular preparation aimed primarily at aesthetic appraisal, the work involved significant preparation and previous research on specific locations and their urban history. That led to outlining synchronic routes to be taken, involving, however, the possibility of deviation and change in the course of fieldwork. That methodological technique enabled the researcher to grasp all three components of Porto's cultural landscape – its natural and cultural features and moments of everyday life of its people. While the technique developed for this project is not to be confused with psychogeographers' techniques of urban wandering, concerned mostly with spontaneous, aesthetical experiences, it does contain psychogeographical components that resonate with highly individual way one engages with cultural landscapes and heritage, and with the specific position of the researcher as foreigner. The sense of Porto is unveiled through an insight into its everyday life, and the poetics of walking is found in uncovering the places' character within mundane and seemingly irrelevant urban fragments and activities. The methodological technique of exploratory walks, therefore, has a role to provide a way to "stumble upon hidden treasures to reshape urban knowledge."⁸²

The choice is also supported by the strong argument in favour of exploratory walks as a way to investigate cities' sensescape in sensory urbanism. Thus, it resonates with the multisensory approach adopted as a main premise of this project. Victoria Henshaw, who based her research on smellscape exactly on the methodological technique of exploratory walks, has emphasized its great potential, but also the fact that sensewalking has been overlooked in the current research discourse, though it emerged decades ago, in the 1960s. Henshaw recently assessed that "it is useful, but still under-utilized methodological technique in understanding people's everyday experiences and memories of geographic space and place" (Henshaw, 2014: 45). In her recent research (2011), illuminating the underexplored, olfactory and tactile realms of urban reality, Madalina Diaconu also argued in favour of a methodology based on walking. With the aim of "sensitizing urbanites to multisensory qualities of urban space", Diaconu performed an analysis of olfactory space based on descriptions, smell maps and commented smell walks. An important part of the work was the involvement of non-experts. As pointed out by the author, the importance of non-expert engagement lies in the fact that "the experience of smell is the least objectified, *i. e.* unmediated encounter of a subject with space happens". An analysis of the results of the smellscape representations on the participants' maps in Diaconu's research revealed analogies with Kevin Lynch's elements of visual perception of

⁸² See Rositer and Gibson's argument on the possibilities of urban walking in Bridge, G., and Watson, S. Eds. (2011), 488-498.

cities.⁸³ Within the discussion on physical and kinetic exploration of urban space, Diaconu promotes the idea of interactive, *tactile knowledge* through walking. The author also draws attention to synaesthetic correspondences (the intertwining of vision and tactility) and argues for broadening the conceptual framework of design through the emphasis on tactility and tactile design.⁸⁴

In her book *The Lure of the Local: Senses of Place in a Multicentered Society*, Lucy Lippard argues for the exploratory walk methodology from an artistic perspective, pointing out that “sense of place does indeed emerge from the senses” and that “place can be felt as an extension of the body, especially the walking body, passing through and becoming part of the landscape” (Lippard, 1997: 34).

An analysis of the well-known work of Michel De Certeau, *The Practice of Everyday Life*, particularly the chapter “Walking in the City”, strongly reinforced the choice of exploratory walks as a key methodological technique for this work. From his perspective of a social scientist, philosopher and psychoanalyst, De Certeau understood walking as a spatial practice that actually enables an individual to assign their own meaning to an urban space, to give sense and life to a city. “To walk is to lack a place”, states that author, arguing that “it is the indefinite process of being absent and in search for a proper” and understanding the city as “an immense social experience of lacking a place” (De Certeau, 1984: 103).

⁸³ This finding was used for the development of the cultural mapping exercise *Personal Porto* (see section 4.4.5).

⁸⁴ See: Diaconu, M. “Matter, movement, memory. Footnotes to an Urban Tactile Design” and “Mapping urban smellscape”, in: *Diaconu, M., Heuberger, E., Mateus-Berr, R., and Vosicky, L. M., Eds. (2011).* pp. 13-32 and 223-238. Diaconu’s work was done in the cultural landscape of Vienna.

3. 4. Survey of the artistic projects tackling sense of place and grasping the landscapes' complexity

Within a multitude of analyzed recent artistic projects of relevance for this research, a set of strategies was recognized that explicitly respond to **the need for a multisensory approach** to the urban reality. The *Map of Senses*, developed since 2009 for São Paulo, Brazil, revisits the concept of sightseeing, introducing multisensory tourism promotion strategy. It offers a sensory, experiential map of points of interest for a visitor, but also for the citizens of São Paulo. The idea was launched by the city's Tourist board, which built the map, complemented with an audio book, on the basis of a questionnaire conducted among current and former citizens and visitors. The map has been conceived as an open-ended project, welcoming further contributions from the public through an online platform, either by sharing experiences or by suggesting new sensory points of interest.⁸⁵ Another stream of projects within that group revisits sightseeing in a way that the sense of vision is excluded, so that other sensory domains and their relevance in an urban experience are emphasized. Such approaches may be treated as forms of experimental travel. In 2008, Paul Coudamy, a French architect and artist, developed a project named *Blind Tourism*, for which, instead of common sites of tourist interest, he chose non-typical sightseeing locations in Tirana, Albania; the artist opted for suppressing the sense of vision, so that other sensory experiences were put under the spotlight. The participants did a blindfolded walk while describing their experience and listening to the information about the sites provided by a guide. The sense of vision was introduced only afterwards, when the participants could watch a video record of their experience. The methodology enabled deeply immersive experiences and the results were revelatory of the overlooked sensory properties of the research territory. A similar project was launched in the same year in Lisbon by the experience design studio *Cabracega* in collaboration with Rita Gonzalez, ACAPO (Association of Blind and Partially Sighted of Portugal) and Lisbon Walker. The initiative was entitled *Lisboa Sensorial* and had twofold impact to the participants: besides revelatory and stimulating sensory experiences that provided new knowledge on Alfama, the area where the walks were conducted, it helped raising awareness towards the world of those visually impaired.⁸⁶

Another set of projects aims at pointing out and **criticizing the predominance of the visual** in the contemporary city experiences. The data artist and software developer Eric Fischer's long-

⁸⁵ For further details see: <http://www.mapadassensacoes.com.br/mapadassensacoes/>.

⁸⁶ See: <http://www.torquecc.com/220907/2090181/for-users/sensorial-lisbon>.

term project *The Geotaggers' World Atlas* (2010 – ongoing; Image 3.2.) stems from his interest to discover “the world’s most interesting places”. The author argues that “a cluster of geotagged photos is a good indicator of the interestingness of a place”.⁸⁷ He thus bases the visual analysis and the maps produced on the location data that photos posted on the Flickr network contain. The first version of the *Atlas* dates from 2010 and contains maps of 100 major cities as defined by the density of data describing their visual attractions. Among those cartographic representations of cities, reduced to their visual landmarks and focal points, two Portuguese cities are present - Lisbon and Porto. The maps of Porto from the earlier and current (2015) version of the Fischer’s *Atlas* were used as an important reference in the case study of Porto (see Sections 4.4. and 5.6. of this work). The Fischer’s maps also indicate the level of saturation with digital imagery that has contributed to the dominant, “vision-centered interpretation of the reality”.⁸⁸ That is the theme of another recent interaction design project, the *Camera Restricta* by Philip Schmidt (2014-2015). The author conceived it as a “disobedient tool for taking unique photos”. Schmidt’s approach has an opposite goal from the Fischer’s – also using online visual databases, *Camera Restricta* refuses to work in urban zones already overwhelmed with geotagged images.⁸⁹

⁸⁷ The author’s description published on his blog in April 2015: <https://www.mapbox.com/blog/geotaggers-world-atlas/>. The new version of the *Atlas* is actually a dynamic world map rather than a set of static maps, and uses Flickr’s 10-year photo location database.

⁸⁸ As extensively argued by Pallasmaa (2005, 16ff).

⁸⁹ See: <http://philippschmitt.com/projects/camera-restricta>. Another main theme of *Camera Restricta* is censorship.

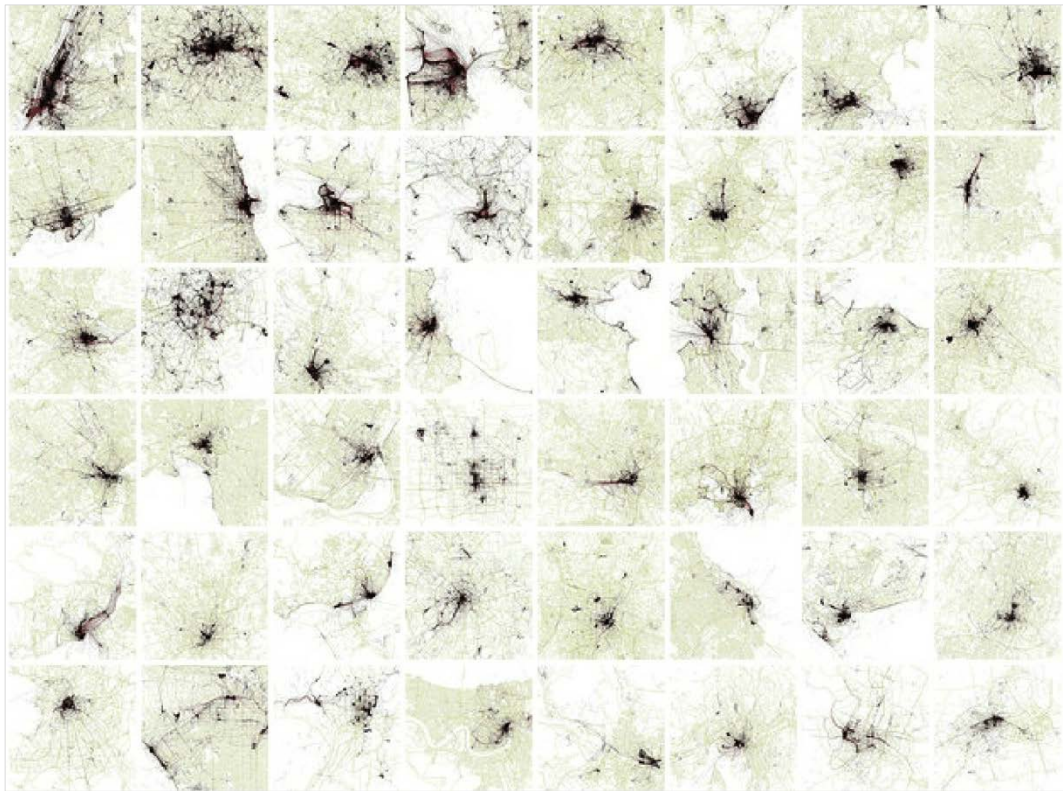


Image 3.2. Eric Fischer, *The Geotaggers' World Atlas*. representations of cities around the world based on their visual attractions.
Source: visualcomplexity.com.

Image 3.3. Philip Schmidt, *Camera Restricta*. The shutter is blocked since too many photos have been geotagged nearby.
Source: <https://philippschmitt.com/projects/camera-restricta>.

The next set of recent artistic projects relevant for the research aims at **exploring and capturing sense of place**. *Strange cities: Athens* (2015) was a collective exhibition about the spirit of Athens, however, created by selected artists who actually had never been there. The participating authors were provided with a multisensory “inspiration box”, containing a recipe, a scent, a poem, a book and examples of city sounds and music. As explained by the curator Afroditi Panagiotakou, the main project aim was to “give an idea of how a city feels”. Reminding that a city cannot be reduced to its landscape or specific monuments, she argues that “its essence is in senses; it is ‘immaterial’”.⁹⁰ Another very recent (ongoing as of September 2017) illustrative example for this group of projects may be found in the design research initiative entitled *City Circles*. The project is conceived by the artist Irene Fortuyn, and aims at unraveling parts of diverse urban settings through a bottom-up approach. The aim of the work is to tackle ordinary landscapes and explore urban values, urban diversity, people’s creativity and resilience. The concept has a component of randomness: the methodology is based on selecting a “city circle” with a diameter of exactly one kilometer and an in-depth analysis of the multi-layered and complex contemporary cultural landscape of a chosen city. The design-driven research is conducted by a group of invited artists – “explorers”, who work on a set of predefined topics (food, health, flow, learning, flora/fauna, human interaction, economy, materiality, crafts), but also on other topics reflecting their own research interest and the particularities of the local context. Thus, new perspectives and ways for diverse interpretations of cities open up, and, by introducing a set of common topics for all the cities explored, a possibility for posterior comparative analysis is established. The center of each city circle, besides defining the territory of intervention, also has a symbolic role: it is a place where the research findings are presented. The greater goal of the work is to engage people more thoroughly with their urban setting and raise awareness of its values, thus coinciding with the aims of this thesis in various aspects.⁹¹

⁹⁰ *Strange cities: Athens* was organized by the Athens’ Onassis Cultural Centre and a team of curators from London’s *Double Decker*. Afroditi Panagiotakou was interviewed by the museologist and CAMOC chair Marlen Mouliou. See: Mouliou (2015): 9.

⁹¹ See: Fortuyn (2017): 33-36, and: <http://www.ketterenco.nl/city-circles/>.

3. 5. Cultural mapping

In its narrower meaning, cultural mapping is understood as a research tool, or technique, related to registering cultural resources and assets at different spatial levels. More broadly interpreted, it has a potential of bearing strategic role in cultural inquiry and research, revelatory not only of material assets, but also of memories, rituals, relationships, or practices linked with space and place. Seen in that way, cultural mapping can be used as a means to embrace interdisciplinary and collaborative practices, to involve artists in the research of place and urban identity, to stimulate public participation and to grasp both rational and intuitive components of spatial knowledge.

The definition of cultural mapping by Taylor and Cook (2012: 31) pinpoints that approach as “the set of activities and processes for exploring, discovering, documenting, examining, analyzing, interpreting, presenting and sharing information related to people, communities, societies, places and material products and practices associated with those people and places”. Those authors underline that “there is no agreed, overarching theory and philosophy of cultural mapping practice so far”. They argue that “cultural mapping is thus a generic term embracing both ideas and activities for recording information about communities”.

The keywords for cultural mapping understood as a cultural inquiry method are engagement and participation. In their people-centered approach to the management of cultural heritage, Wijesuriya and Court (2015) use mapping as one of the methodological techniques to ensure community involvement and engagement. Nevertheless, they recognize a particular challenge in achieving genuine community attachment in the process of heritage safeguarding.

Cultural mapping “perhaps can best be described as *hybrid, mixed, multimodal, or alternative discourse* ... using the map and its associated texts as a legitimate forms for academic and public inquiry, cultural advocacy, and knowledge mobilization”, as Duxbury, Garrett-Petts and McLennan elaborate in the introduction of their recent book *Cultural Mapping as Cultural Inquiry* (2015). The authors point out a set of applications and possibilities of that discourse, that correspond with the goals of the present work: “cultural mapping, broadly conceived, promises new ways of describing, accounting for, and coming to terms with cultural resources of communities and places”.⁹² Incorporating both tangible and intangible values and containing participatory dimension, cultural mapping is recognized and applied in the development of this thesis as a way to involve non-experts and their inputs in exploration of the sense of place of

⁹² Duxbury, Garrett-Petts and McLennan, Eds. (2015). 14-16.

Porto. In addition to mapping workshops with young artists, non-visual methodological techniques, such as questionnaires and interviews, have also been applied in involvement of non-expert citizens. Those techniques are commonly used for obtaining data in landscape perception and experience studies. While visual research techniques based on evaluating images are often present in that type of studies, they have been avoided in the development of the present work, and the priority was given to sensory experiences *in situ*.

3. 6. Towards a methodological approach to tackle the sense(s) of Porto

An array of approaches to exploring landscapes and their character has been examined in this chapter, in order to provide methodological coordinates for investigating the contemporary sense(s) of Porto.

That elusive theme requires triangulation and juxtaposition of the information on the subject, which forms the researcher's strategy presented in the following Chapter 4: bibliographical references on the sense of place of Porto have been intersected with the information obtained through the researcher's own survey of its cultural landscape, and complemented with the results of cultural mapping exercises conducted with artists and citizens. The purpose of exploratory walks was found both in surveying and experiencing the Porto's landscape, and assigning the researcher's own meaning and sense to the urban space.

Various possibilities of cultural mapping, understood both as a methodological technique and a mode of scientific inquiry, have been recognized in the context of the present work. Cultural mapping, used in diverse scientific disciplines and appropriated by artists, is an emerging field whose limits are still being defined: it may be applied for pinpointing both spatial and non-spatial information, to grasp and represent reality as it is, but also to trace urban subjectivity – to identify and register memories, values, opinions and attitudes linked to places, explore place attachment, or envision future. For the purposes of this thesis, two of the multitude of cultural mapping streams were explored and used: the appropriation of mapping possibilities by artists, and the everyday mapping, that offers insights into the role of space and place in people's everyday lives. The artistic projects analyzed (both international and of the artists from Porto) have helped conceiving and developing the cultural mapping workshops that are part of this work. The workshops used cultural mapping as a means of creation, and a way of unveiling participants' own sense(s) and meanings attributed to Porto's cultural landscape.

The strategy, tactics and techniques for the research of Porto's sense of place, based on the intersection of the bibliographical and artistic sources, the researcher's own survey of Porto's landscape, and the cultural mapping exercises tailor-made for the case of Porto, are the themes of the following Chapter 4.

CHAPTER 4

The strategy, tactics and techniques for the research of Porto's sense of place

4.1. Methodological choices for the inquiry into the sense(s) of Porto

The Chapter 4 is dedicated to the elaboration of methodological choices for the purposes of this thesis: the strategy, tactics and techniques (*i.e.* the paradigm, action plan, and concrete methodological tools) applied in the survey of the contemporary landscape of Porto. It contains detailed presentation and analysis of the combined methodological techniques applied in the case study of the sense(s) of contemporary Porto. The basis for the methodological choices lies in acknowledging dynamic, changing properties of the sense of place, as well as the fact the complexity of cultural landscapes is so high that it escapes full understanding by scientific research methods. The artistic inquiry was thus introduced together with the scientific component of the work. The multisensory research framework this thesis argues for represents another foundation for the action plan. In line with the overall postpositivist paradigm of the work, the methodological principle of triangulation was applied. The strategy of this study revolves around the notion of sense/spirit of place, as it embraces heritage with its tangible and intangible aspects, situates it in a broader cultural landscape context, including its temporal component, and involves people who make sense of it by attributing their own meanings and values. The thesis argues for rethinking heritage within the contemporary cultural landscape by focusing on change rather than on conservation issues, and on people, their attitudes, opinions and values rather than on properties and assets *per se*.

The present chapter has three main parts. The first part is dedicated to existing contemporary approaches to Porto's sense of place. It is composed of the content analysis of several representative bibliographical sources focused on that theme, which offer a historical and poetic view of the subject. The book *O Sentimento do Porto / A Feeling for Oporto* (an important album on the sense of Porto), and a chapter of José Saramago's *Viagem a Portugal* dedicated to Porto were examined. The book *O Sentimento do Porto* is of relevance for this work both as secondary and primary bibliographical source and it has been engaged in elaborating the postpositivist angle of the research through juxtaposition with the system of inquiry applied in the book. Selected artistic projects tackling the sense of Porto have also been the subject of analysis within the survey of existing approaches to the cultural landscape of Porto and its character. The results of the analysis of the existing sources helped elaborating a complementary approach and orienting the investigation towards the new research

territories. The second part of this chapter, entitled *Touching the city*, is centered on the cultural inquiry conducted by the researcher through preparing and conveying extensive exploratory walks. The process of gathering *tactile knowledge* (Diaconu, 2011) about the cultural landscape of Porto is elaborated in that section. The walks began in March 2014 as an occasional activity unrelated to the research, with the aim to experience and get acquainted to the new city of residence. However, as the investigation was defined to be focusing to the cultural landscape of Porto, they have soon evolved into one of the key methodological techniques to get direct personal experience of the local context and to obtain research data. The third part of the present chapter focuses on the work with young artists and citizens, involved in the cultural mapping exercises developed and conducted by the researcher. Cultural mapping was used as a means to survey tangible and intangible assets within the cultural landscape of Porto, and, even more importantly, to survey people's values, memories and meanings assigned to the urban space.

In the course of the project, a brief, 1-page questionnaire related to the main research questions was disseminated on various occasions, so that feedback was obtained from non-experts (audience and participants at lectures given or workshops performed in Porto).⁹³ A sample of 40 responses was gathered and analyzed; though small-scale, the feedback significantly helped shaping further research activities. Together with the field survey, the questionnaires and the analysis of the works of art and artistic projects tackling the sense of Porto provided bases for a more targeted inquiry in the form of two cultural mapping exercises conducted with small groups of young artists, the master and doctoral students of FBAUP. Finally, *Personal Porto*, the third cultural mapping exercise, aimed at involving citizens in mapping personal geographies and tackling the values of mundane cultural landscapes, was presented and discussed within the third section. In its conclusions, the possibilities of the participatory dimension of mapping in gaining awareness of people's attitudes, opinions and values have been outlined.

The results of the exploratory walks, activities involving non-experts (particularly artists) and the literature review directed the research towards new territories, containing recent changes, emerging, disappearing and ephemeral components of Porto's landscape. The new territories of inquiry, tackled within the Chapter 5, have been elaborated in the concluding part of the present chapter.

⁹³ The questionnaire (translated into English) has been enclosed as the Appendix A.I. of this thesis.

4.2. Existing approaches to Porto's sense of place

In this section, poetic and literary approaches to the sense of Porto are examined, as well as artistic projects tackling the contemporary cultural landscape of Porto.

4.2.1. Poetic and literary approaches

Sentimento do Porto/The Feeling for Oporto

In the review of the literature about the sense of place of Porto, the book *O Sentimento do Porto/The Feeling for Oporto* by Arnaldo Sarraiva and Luís Ferreira Alves deserved researcher's particular attention. Combining literary, historical and visual artistic approach, the book is actually an album aiming at capturing and presenting the spirit of the city. It was first published in 2001 and has recently had a new edition, indicating its relevance at the present moment. Its target group are both visitors and citizens of Porto – therefore the authors opted for it to be bilingual.

O Sentimento do Porto/A Feeling for Oporto is a 260-page album aiming at capturing the sense of place of the city, through selected literary texts, historians' texts and artistic photography, which has equal importance as the written component of the book.

Contributions of some of the most prominent Portuguese writers were selected by the author/editor, professor Arnaldo Saraiva,⁹⁴ while Luís Ferreira Alves⁹⁵ was responsible for the images.

O Sentimento do Porto is an appraisal of the city, which is presented as one of the world's most fascinating places; its spirit and character are captured through a visual, aesthetic and historical journey. The photographs and the compilation of written materials touch all three aspects of its cultural landscape: the natural features, the historical urban landscape and its landmarks, and cultural characteristics, mentality and even the particular accent of the people

⁹⁴ Arnaldo Saraiva is a university professor in the area of literature, now retired. He is also a researcher, essayist and poet. He was a professor emeritus at FLUP, specializing in Brazilian and African Studies.

Source: https://sigarra.up.pt/flup/pt/func_geral.formview?p_codigo=213922.

⁹⁵ Luís Ferreira Alves is a photographer dedicated to capturing Porto's spirit through its architectural heritage. As much as to the city's historical landmarks, his architectural photography focuses to the more contemporary built legacy created by protagonists of the Porto School of Architecture. They are also the reason why Luís Ferreira Alves dedicated to the architectural photography in the early 1980s, after a period of engagement in the area of experimental film and amateur photography. At that time, he worked with a friend - architect who needed photos of his project for an exhibition, and after it was presented at the Faculty of Architecture, interest was raised among his fellow architects and commissions followed. Alves then decided to abandon his then permanent job to dedicate completely to architectural photography. Alves is most well-known for his photos capturing his city and its heritage, but he specializes in exposing the process of heritage transformation through photographing restoration works. Far beyond mere documents testifying of the works done in the project dossiers, they aim at rethinking heritage and exposing its potential to change and adapt to the present times.

of Porto. That is reflected in the structure of the book, organized in the following chapters: General views, Oporto in days gone by, Spaces, People, Disasters, Festivities and Oporto's character. The texts focus on the "special" cultural landscape – the area of the historical center of Porto, situated within the borders of the World Heritage Site. The entire book offers a vision of Porto as it once was, complemented with the contemporary images of its most prominent historical monuments, with an occasional glimpse into everyday life. It features texts of Jaime Cortesão, Eugénio de Andrade, Armindo de Sousa, Camilo Castelo Branco, Agustina Bessa Luís, Alexandre Herculano, Gaspar Martins Pereira, Helder Pacheco and others.

In the latest edition available to the researcher, that of 2016, a concise appendix has been added – Porto in the Twenty-First Century. It was written by the author, Arnaldo Saraiva, who found that the book was lacking a reflection on the latest urban developments, which are part of the sense of contemporary Porto. Otherwise, such reflection would be completely left out of the book. An overview of the new urban landmarks, mainly situated outside the historical center, but key to the contemporary sense of place of Porto, is the main theme of the brief additional chapter. Among the people who marked the contemporary city, architects Siza and Souto Moura were mentioned as the ones who significantly influenced its physical appearance. Contemporary music festivals or popular air races were brought up as comparable to the festivities of the past, addressed in one of the book's previous chapters, and *francesinha* was mentioned as one of the gastronomic inventions. The appendix addresses the blind spot of the book – the need to take into consideration the dynamic and changing nature of a city. Sense of place needs to be constantly redefined and reassessed, and the sense of time has to be a part of consideration.

The book can be assessed as a valuable contribution to exploring sense of place in the city of Porto, with a relevant methodological approach based on the involvement of artists. Its premises are similar as the defining ones stated in the introductory part of this thesis. In the context of this work, *O Sentimento do Porto* is of importance both as a primary and secondary source: providing information and documentary basis on the research subject and simultaneously providing grounds to define its scope and contents as complementary to the ones analyzed throughout the book. The complementary aspects refer particularly to the oppositions and dialogue of historical vs. contemporary standpoints, visual/aesthetic vs. multisensory approach, and focusing on "special" vs. mundane, ordinary cultural landscapes.



Image 4.1. *O Sentimento do Porto/A Feeling for Oporto*, cover of the 2015 edition.

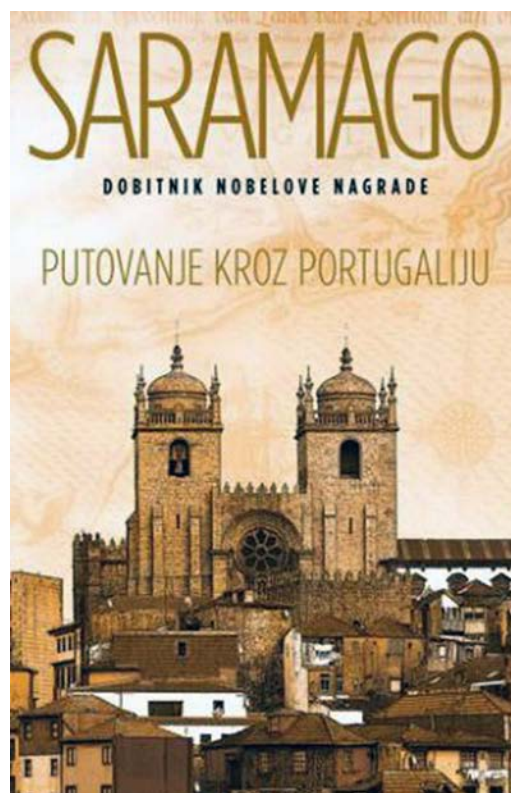


Image 4.2. The Serbian translation of the Saramago's book *Viagem a Portugal*, published in 2012.

José Saramago. *Viagem a Portugal* (1981)⁹⁶

The book *Viagem a Portugal* documents months of Saramago's travels through Portugal of 1979, often off the beaten paths. It is his own version of a journey through Portuguese culture and identity, encompassing 588 settlements, from far north to extreme south of the country. Along with the refined experience of his homeland, the travelogue marks the writer's personal, spiritual journey. Being written shortly after the Salazar's dictatorship ended, it may also be read as a way of rethinking Portuguese identity in the new socio-political context. However, in the introduction of the book, the writer emphasized that he had no intent to advise, and also that his journey was just one of the possible stories, representing both the person experiencing and the places experienced.

For Saramago, significance of artistic and built heritage was decisive for understanding contemporary Portuguese cultural identity. Though he considered himself an atheist and pessimist, and was also well known as a severe critic of catholicism, religious buildings and sites

⁹⁶ The researcher has come across the Saramago's book in 2012, after it was translated into Serbian and published by Laguna (Belgrade) as a part of complete collection of the writer's works. It was an important element of motivation and inspiration for writing the initial proposal for this research, back in 2013.

comprise a majority among the sites writer chose to visit. The principal reason was the fact Church has been powerful and dedicated to creating lasting values.

Porto represented one of the stops in a long and thorough journey through the land and the culture that shaped Saramago. A brief chapter entitled “Along the river named Doiro...” is dedicated to discovering the spirit of the city. The writer spent two days in Porto and got to know it through a walk that covered mainly the historical center, with the furthest point being the Cedofeita Street. Landmarks and monuments, however, were not the only points of interest – in Saramago’s text, they are intertwined with mundane urban elements.⁹⁷ His walk included both focused vision towards the most remarkable urban elements, and the unfocused gaze that integrated him into the urban landscape. It would not be complicated to recreate the Saramago’s route – among the points of interest he visited almost 40 years ago, all but one still exist (the Ethnographic Museum was closed in the early 1990s). The landmarks that caught his attention were not only ancient and historical – he reached the church of Cedofeita, making both spatial and symbolic detour towards the contemporary city.

Saramago’s journey revolves around “the things old and picturesque”, but he underlines, exactly in the chapter dedicate to Porto, that such approach is only one possible way of exploring the city, a “conservative recreation” comparable to a museum visit. Though commonly accepted as a travelers’ strategy, focusing on beauty and magnificence and ignorance towards modern and mundane does not necessarily reveal a truthful perspective of an urban reality. That conclusion of Saramago’s journey is of relevance also in context of the present research.

⁹⁷ The narrow streets, the granite and earthen colour houses, an orthopedic shop, a public square.

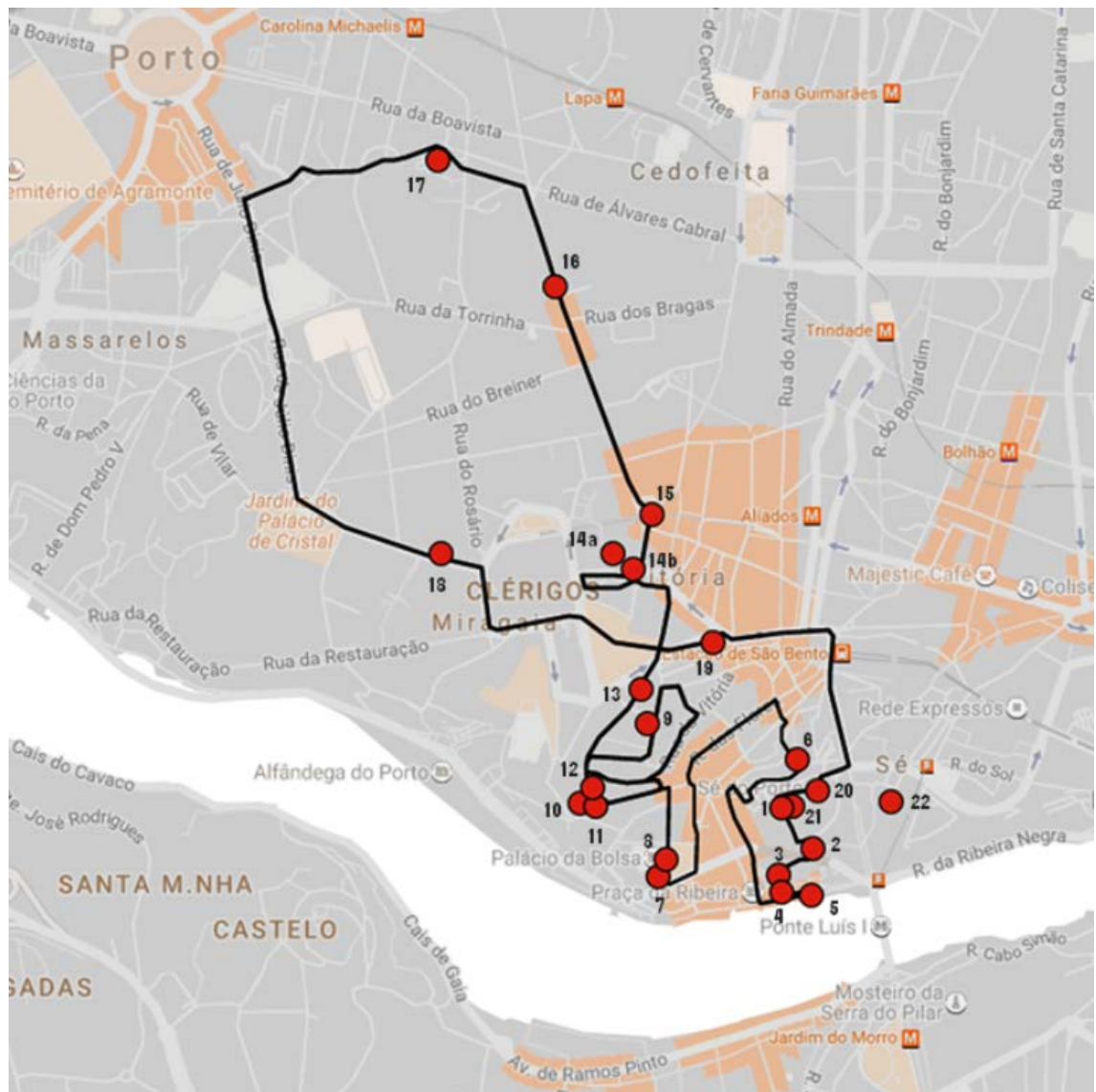


Image 4.3. Saramago's walking route through Porto, according to *Viagem a Portugal*.

The following points of interest have been mapped: Day 1: 1. the plateau in front of the Cathedral; 2. Escadas das Verdades; 3. Travessa dos Canastreiros; 4. Bairro do Barredo; 5. Rua Escura; 6. The S. Francisco church; 7. Palácio da Bolsa; 8. a walk through narrow streets; 9. the local commerce: a shop interior stretching along the long, narrow lot; 10. red, yellow and brown houses, of granite and earthen colours, contrasted by blue-and-white *azulejos*; 11. The S. Bento da Vitória church; 12. The S. João Novo church (former Ethnographic Museum that no longer exists); 13. the stairs up the Belomonte and Taipas Streets; 14. Mártires da Pátria Square; 15. The churches of Carmelites and Nossa Senhora de Carmelo; 16. A codfish lunch; 17. Rua de Cedofeita and the Cedofeita church; 18. The Soares dos Reis Museum; 19. The Clerigos church; 20. The Cathedral; 21. Fonte do Passaro (passarinho) at Largo Dr. Pedro Vitorino; 22. Day 2: The church of St. Clara, the Pelican's fountain.

4.2.2. Artistic projects tackling the cultural landscape of Porto

Among projects from the Portuguese cultural context, *Manobras no Porto* was found highly relevant as it represented a significant cultural initiative that unfolded in form of dozens of cultural events spread across Porto. It took place in 2011-2012, involving almost 7000 people. The principal goal was to contribute to revitalization of the historical center of Porto through multidisciplinary scientific and artistic initiatives and citizen engagement. Within *Manobras do Porto*, the project *Outros Portos* deserved particular attention: one of its outcomes was a tourist guide entitled *Mau guia da cidade do Porto*, based on multisensory experiences of the historical center of the city. This unconventional guide, contemplating the sense(s) of Porto, was used as one of the sources of sensory-based information in the following sections 5., 5.4., and 5.5.

The event entitled *Portugal Ilustrado* (2014) was found relevant for understanding local values and the role of heritage within contemporary urban identity. It was a collective exhibition of twenty artists who live in Portugal, organized by the agency *Ilustopia*. Many of the entries referred to urban life and involved historical legacy. Also, the artists intuitively involved a variety of sensory experiences into their reflections of the essence of contemporary Portugal. Motifs linked to the city of Porto were represented in the works of several participating authors.

Another approach to the sense of Porto can be found in the project *O Porto é. Oporto is.*, an informal collection of poetic impressions about the cultural landscape of the contemporary city, created by photographer Conceição Ferreira.⁹⁸ Through the medium of photography, the author frequently reflects not only on visual, but also on synaesthetic experiences throughout the city of Porto and captures its atmosphere and character. The project intuitively encompasses the three principal features of the city's landscape: key natural elements such as topography, hydrography and climate, built environment and heritage, and people of Porto and their everyday life. The collection will, too, be used as a source of information for the case study of Porto's sense of place.

The recent work of Russian painter and photographer Anka Zhuravleva is relevant for this project as a foreigner's view to Porto: the artist moved to Porto in 2013 and since then has been exploring the city through photography. Currently, she is preparing an exhibition about

⁹⁸ The beginning and the end of the project are elusive: though the majority of photographic impressions were captured between 2011 and 2014, the sense of place and atmosphere of Porto seems to remain a permanent interest of the author. Also, the work has resulted in a book, an exhibition and a collection of postcards. See: <http://cldesignarquitectura.blogspot.pt/>.

her imaginary childhood that has a starting point in Manoel de Oliveira's *Aniki Bóbo*. When reflecting to the sense of place, the artist's first association of Porto, however, is about its people, reminding that they represent an indivisible part of a cultural landscape.⁹⁹

Another recent project that reflects the idea of importance of people for a cultural landscape is *Porto olhos nos olhos* (2014-2015). It is a one-year long *homage* to the city and its people, consisting of texts (short interviews) and images portraying citizens or visitors of Porto and produced daily. The goal of the authors, photojournalist Manuel Roberto and journalist Mariana Correia Pinto, was to capture the spirit of place by means of their "human cartography".¹⁰⁰



Image 4.4. Some of the participants portrayed within the project *Porto olhos nos olhos*.

Source: <https://www.facebook.com/Porto-Olhos-nos-Olhos-1663589917201183/>.

⁹⁹ In a recent interview to Helena Teixeira Silva for the Portuguese newspaper *Diário de Notícias*, Anka Zhuravleva defined Porto as "a city where everybody has a smile to share". See: Teixeira, S. (2016, January 10). Da Rússia com amor. *Magazine Notícias N. 1233*. 30-37 (translation from Portuguese: JS).

¹⁰⁰ See: https://www.facebook.com/Porto-Olhos-nos-Olhos-1663589917201183/info/?tab=page_info. The precedent of the example from Porto and hundreds of similar photography/human cartography blogs that emerged in recent years is the Humans of New York (HONY), created by photographer Brandon Stanton in late 2010. Stanton's initial idea was to portray 10 000 inhabitants of New York and localize them on a city map, in order to create an extensive catalogue of New Yorkers. Soon, the photographer started including quotes and stories based on the conversations he had with the portrayed citizens and the project evolved. The idea spread rapidly through social networks. In October 2013, the book based on the blog Humans of New York, was published. The project is still ongoing (see: <http://www.humansofnewyork.com/>). In the Porto's project, many short stories revolve around places and place attachment, yet no actual mapping has been done by the authors. While *Porto olhos nos olhos* focuses on "special", "creative" citizens, the HONY rather operates with randomly chosen common people, and includes significant fieldwork — the people are met and interviewed in several-hour walks performed daily by the author.



Image 4.5. a, b, c. The exhibition *Portugal Ilustrado* (2014). Contributions by Evelina Oliveira, Mariana Rio and Cátia Vidinhas.
Source: <http://www.publico.pt/multimedia/fotogaleria/portugal-ilustrado-342625#>.

4.3. Touching the city (exploratory walks)

Between 2014 and 2016, a total of 22 exploratory walks outside the historical center of Porto were done, covering over 220 kilometers. At the first stages of the research, the walks were not considered part of the work: being the city of Porto a completely new living environment for the author of this thesis, they were meant as a leisure activity unveiling the city's complexity and diversity. As the initial geographical scope of the work was narrowed down from the territory of entire continental Portugal to that of the city of Porto, the exploratory walks gained significance as one of the key research techniques and a basis for understanding Porto's cultural landscape. As the review in the previous chapters has indicated, urban walking has been acknowledged as a useful methodological technique in various scientific disciplines exploring cities, including the ones belonging to the disciplinary framework of the present research.

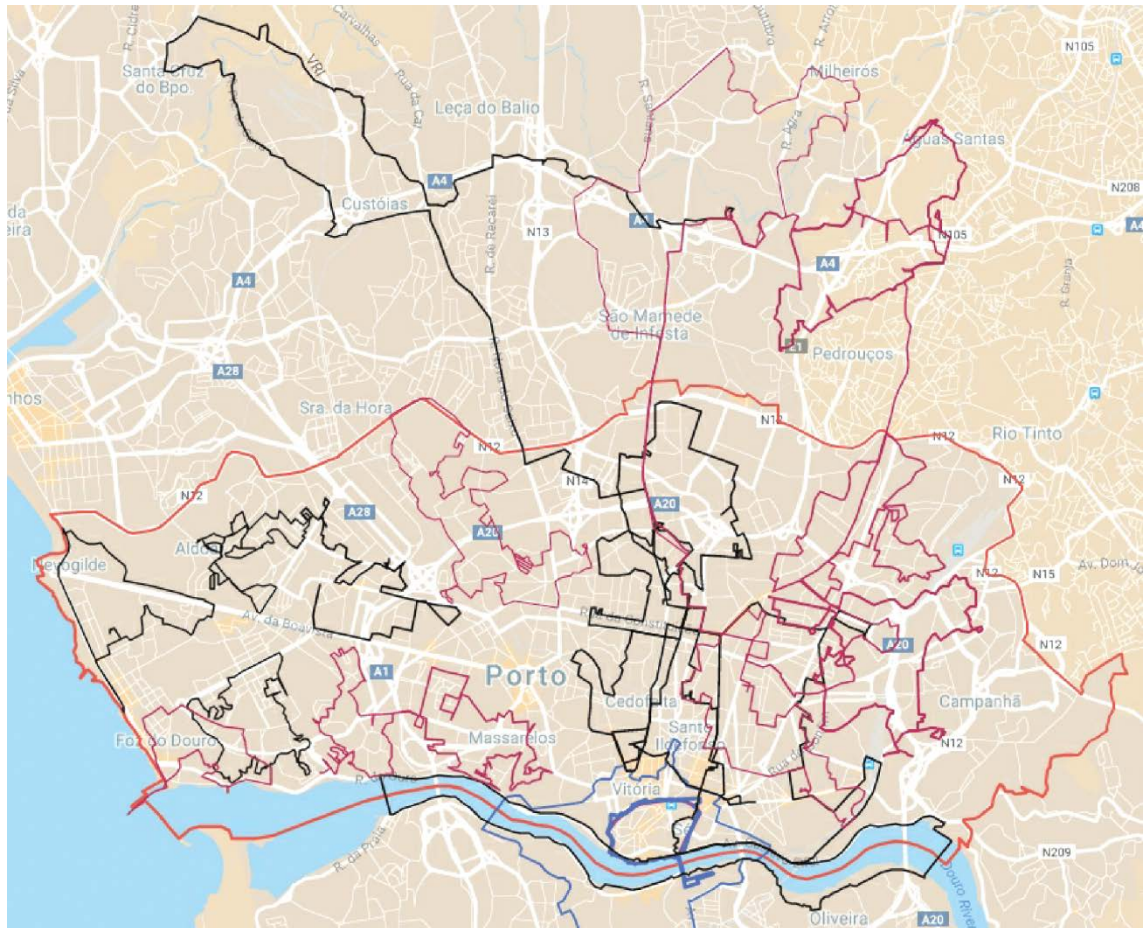


Image 4.6. The register of the exploratory walks upon completion (2016).

The walks typically took several hours during a morning or an afternoon with favourable weather conditions. However, some of the itineraries required an entire day or breaking up in two parts. Most of the walks were done on weekends.

Each walk required preparation in advance, which consisted of the following steps:

- defining an area to be explored, usually outside the limits of the World Heritage Site;
- outlining a path allowing to survey an area, walkable in approximately half a day, and defining diverse points and places of interest, that included natural and cultural features;
- doing background research and gathering information related to the area explored in general and about the particular points of interest. The information of interest ranged from the urban history of the area, its geographical features and architectural landmarks, local traditions and particularities, to the area's social history, present issues and problems and future development plans for the zone.

Therefore, the exploratory walks were conceived as synchronic rather than thematic experiences, as they were not focusing on a particular historical period or type of heritage. Being prepared in advance, they differ from *flanêur* strolls and psychogeographers' experiences. Though, as pointed out by the walking historian Rebecca Solnit, it was never fully defined, the elusive figure of *flanêur* is often understood as a detached, solitary observer, pursuing "seemingly aimless and haphazard journey across the city",¹⁰¹ whose observation is toned by aesthetic concerns. This is where the concept of exploratory walks differs from *flanêur* and the psychogeographical concept of *dérive*, characterized "the open-ended geographical automatism" shaped aesthetically by subtle, subconscious influence of the natural and built features of a landscape.¹⁰² In the exploratory walks, besides being carefully planned in advance, aesthetic concerns were not a determining element. Though planned rather than random, the walks still provided room for improvisation and deviation from determined routes, allowing for exploration of Porto's cultural landscape in an unmediated way, through an authentic, personal experience. There lie parallels to a *flanêur* that "heralds both the emergence of a new type of city and the passing of the old",¹⁰³ coming to the new ways of experiencing the city whose scale and complexity have become so overwhelming that it cannot be grasped in its entirety.

¹⁰¹ R.Solnit, cited in: Coverley, 2010: 72.

¹⁰² Coverley, 2010: 74.

¹⁰³ *Ibid.*, p. 62.

The main points of interest mainly referred to built environment, as well as different categories of cultural and natural features, but did not necessarily fall into the category of landmarks.¹⁰⁴ In accordance with the research premises, they also included hidden, neglected places, situated off the beaten path. Sometimes, such places could not be located in the preparatory phase, but actually stumbled upon during the field surveys. A number of unofficial viewpoints and belvederes, that provide obtaining an overall tactile knowledge of the city and its districts through embracing them by the eye, were uncovered in that process. The experience of the paths themselves can be assessed as important as the particular sets of points of interest: the peripheral, unfocused vision, as well as other sensory experiences, helped embed and integrate the researcher into the lived environment of Porto, while the places' tactile qualities were also experienced directly through walking. An insight into the local everyday life was obtained also through observation and occasional interaction with local inhabitants.

During the walks, brief field notes were taken and photographic documentation created. When necessary, preparatory materials on particular points of interest were revisited and expanded afterwards. The field notes mainly referred to sensory experiences, the overall atmosphere at particular points of interest, urban topography, visual landmarks and sounds; understanding where and how people gather, understanding social values linked to production, sharing and consumption of food, etc, with the emphasis to people's relations towards the past and inherited.

Though the project is concerned with contemporary city, historical component of the background research helped greatly in understanding the significance and values of the selected points of interest for Porto of today.

¹⁰⁴ In case Kevin Lynch's classification is applied to those elements of urban experiences.

4.3.1. The exploratory walks overview: 2014



Image 4.7. An overview of the exploratory walks undertaken by the researcher in 2014. Total length: 108.8 km. The exploratory routes are outlined in black (the red represents the administrative limits of the Municipality of Porto, while the borders of the WHS and its buffer zone are marked in blue).

I. The Douro river shores

03/2014, 14.7 km

A circular route along the Douro river shores, on Gaia and Porto sides. Instead of crossing the bridges on foot, boat transfers were used. The starting / end point was the Freixo marina. The route lead from Freixo bridge along the Gaia shore to Afurada, where the river was crossed by boat again, and the return done along the right shore of Douro. Part of the route was within the borders of the World Heritage Site and the buffer zone. The main points of interest were: the six bridges that cross Douro within the city of Porto, including iconic historical bridges; Ribeira; general views towards the historical center of Porto (the World Heritage Site); general views towards Gaia and Afurada.

2. Parts of Cedofeita, Bonfim and Paranhos

04/2014, 8.2 km

A circular route in the area covering parts of three city parishes just outside the World Heritage Site buffer zone. The main points of interest were the city squares: Poveiros, Trindade, Aliados, Coronel Pacheco, and Marquês, that has a particular relevance as situated at one of the highest points of Porto. Other official and unofficial viewpoints were registered. The route also included the landmarks such as Bolhão market, the São Lázaro park and the examples of modern architecture along Passos Manuel street and at Aliados square, as opposed to historicist buildings there. The history and urban transformations of the Aliados are, up to the latest interventions by Siza and Souto Moura for the purposes of the construction of metro was investigated.

3. Eastern parts of Porto

04/2014, 14.7 km

A circular route expanding the Walk 2 more into the parishes of Sé, Bonfim and Campanhã. Including a fraction of the World Heritage site and the buffer zone and partly overlapping with the Walk 1. The introduction to the problem of *ilhas* and the city administration plans for construction of social neighbourhoods was made in the context of this walk.

4. Cedofeita

05/2014, 5.3 km

A short walk covering parts of Cedofeita and Lapa just outside the buffer zone of the World Heritage Site. The main point of interest, apart from urban landmarks and their history, was the traffic infrastructure and the city's rhythm and pulse by night.

5. Outside the city limits: west/northwest

05/2014, 19.8 km

An extended walk stretching mostly outside the administrative limits of the city of Porto. Parts of São Mamede de Infesta, Leça de Balio, Custoias and Santa Cruz do Bispo were covered. The main goal was to experience a mundane landscape of the city suburbs, thus getting to know the city in its entirety and enabling an insight into the life of local population, inspired by the book *Rua da Estrada* by Álvaro Domingues.

6. parts of Paranhos

07/2014, 6.3 km

A circular walk with the aim to explore the zones of Arca d'Água and the Paranhos church, as well as examples of modern architecture in Constituição Street.

7. northern part of Paranhos

07/2014, 8.4 km

A walk within the parish of Paranhos, aiming at exploring further the history of social neighbourhoods of Porto (Bairro do Outeiro, Bairro de São Tomé), including the latest improvements of the living conditions, as well as the history of Porto as a university center (the creation of Polo Universitário).

8. Aldoar

11/2014, 8.4 km

A circular route exploring the zones of Vilarinha and Aldoar and their history, with cooperative housing (the award-winning Cooperativa dos Arquitectos, Bairro da Cooperativa dos Telefonistas), social neighbourhoods (Bairro António Arroso, Bairro de Aldoar and others) as main points of interest.

9. Pasteleira

11/2014, 7.8 km

The route was aimed at exploring the Pasteleira neighbourhood and urban planning of Robert Auzelle and architecture of Pedro Ramalho, Sergio Fernandez and Siza of 1960s and 1970s (the Siza's supermarket, now significantly changed was also visited). Examples of modern architecture of Godinho were also included. Other points of interest were related to expanding knowledge on the social neighbourhoods (Bairro Marechal Gomes da Costa, Bairro da Pasteleira with the park, Bairro Rainha Dona Leonor), as well as the zone of Serralves Museum.

10. Nevogilde

12/2014, 7.4 km

Continuation of the previous route, exploring parts of the western city limits and the oceanfront, and addressing the economical history of the city.

11. Ramalde – Pinheiro Manso

12/2014, 7.8 km

The circular route covering the area of Pinheiro Manso, with the following main points of interest: Parque Residencial de Boavista and the modernist planning concept of “neighbourhood units”, the Casa de Ramalde, the origins of the name Pinheiro Manso, examples of modern architecture of Cassiano Barbosa and Armenio Losa, local landmarks: the religious buildings, the Bessa stadium.

4.3.2. The exploratory walks overview: 2015/2016

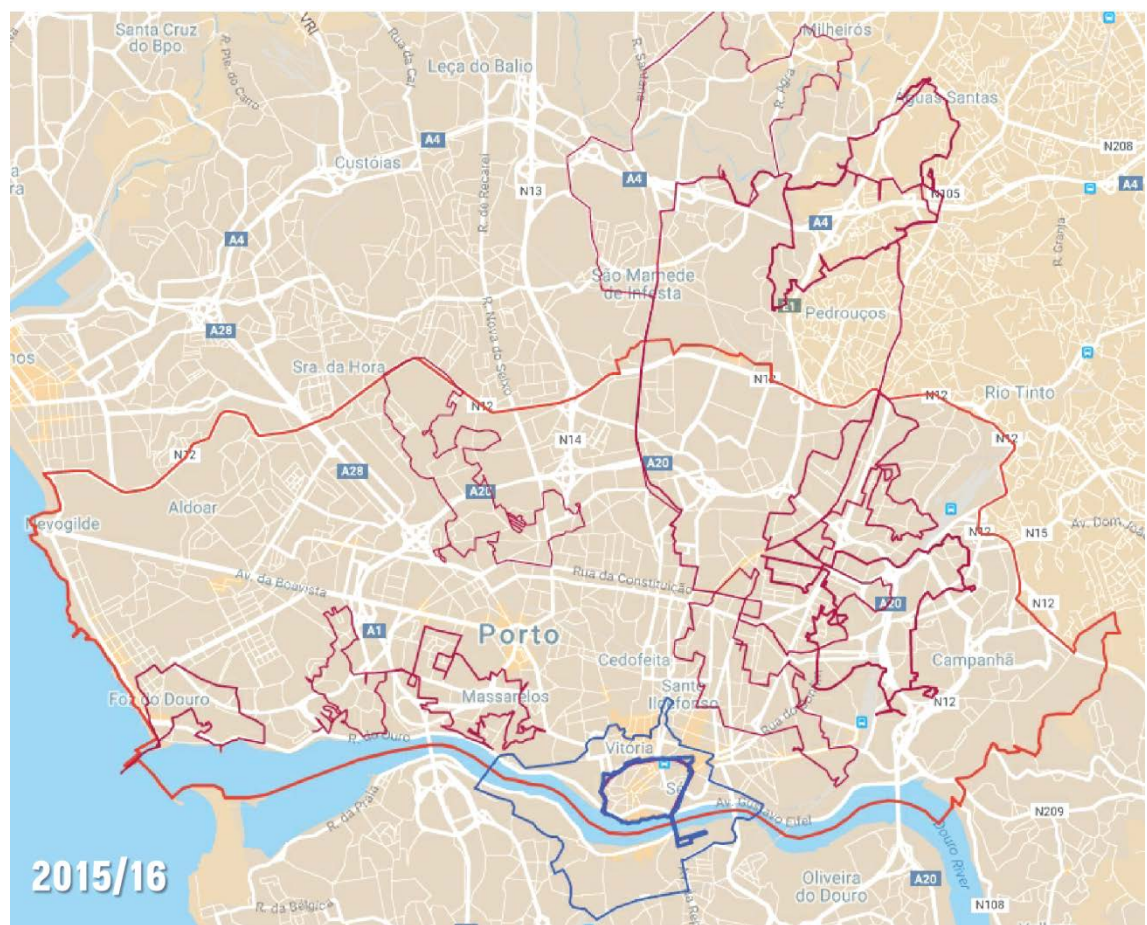


Image 4.8. An overview of the exploratory walks undertaken by the researcher in 2015 and 2016. Total length: 113.5 km. The exploratory routes are outlined in purple (the administrative limits of the Municipality of Porto are in red, and the WHS and its buffer zone are in blue).

1. Paranhos and beyond the city limits to the northeast

01/2015, 19.2 km

Route including parts of Pedrouços and São Mamede de Infesta, inspired by the book *Rua da Estrada* by Álvaro Domingues.

2. Outside the city limits: north

01/2015, 14 km

Route including parts of Milheirós and Gueifães, also inspired by the book *Rua da Estrada* by Álvaro Domingues and with the main goal to experience a mundane landscape of the city suburbs, thus getting to know the city in its entirety and enabling an insight into the life of local population.

3. Viso and Francos

02/2015, 13.5 km

The route covering parts of Viso, Francos and Prelada, with several sets of points of interest:

- local landmarks (the hospital of Prelada, religious buildings)
- historical farmhouses (architecture of Nicolau Nasoni)
- social neighbourhoods (Bairro do Carvalhido, Bairro das Cruzes, Bairro Central Francos and others)
- SAAL Francos
- cooperative housing
- examples of modern and contemporary architecture (Losa, Siza).

4. Campanhã

04/2015, 13 km

The survey of the eastern part of Porto belonging to the parish of Campanhã, the poorest and most neglected in the city and away from the usual visitors' routes. The starting/ending point of this route was in the Combatentes Avenue.

Among the main points of interest were some local landmarks (farmhouses, religious buildings, viewpoints) and examples of modern and contemporary architecture, including the Dragão Stadium. However, the survey was primarily dedicated to

problems of housing in Porto up to the present day, workers' neighbourhoods, social housing history and the SAAL in Porto.

5. Contumil and Areosa

05/2015, 10.1 km

The continuation of the Walk 4 and its expansion to the north. Covering parts of Contumil and Areosa districts within the administrative border of the city. The main points of interest remain similar to Walk 4 (social housing, local landmarks, sports and industrial facilities).

6. Outside the city limits: Arroteia and Águas Santas

08/2015, 10.3 km

The walk covering parts of Arroteia district and the Águas Santas zone, beyond the limits of the city of Porto. The main goal was to experience a mundane landscape of the city suburbs, thus getting to know the city in its entirety and enabling an insight into local landmarks (religious, industrial, public transport) and the life of local population.

7. parts of Bonfim

11/2015, 10.7 km

The route covering a large part of the parish of Bonfim, just outside the buffer zone of the World Heritage Site. The starting point was the Marquês square, with its church tower that provides panoramic views. The points of interest were primarily related to urban history of the zone, the examples of modern and contemporary architecture landmarks/city planning (Lima towers, Cooperativa dos Pedreiros, Silo Auto and others, social housing, SAAL projects (SAAL Leal), religious heritage and local landmarks.

8. Lordelo do Ouro

11/2015, 7.9 km

The route in the parish of Lordelo do Ouro (now united with Massarelos in a single parish) aimed at tracing the local urban history, characterized primarily by the links to the river (boat construction, port for disembarking gold from Africa and Brazil, the

main landmark – Arrabida bridge). The main points of interest were diversified and included the ones related to housing (both social housing and the upscale contemporary living), gardens and viewpoints (Botanical Garden; Santa Catarina church), examples of modern and contemporary architecture, including the “casa Portuguesa” of Raul Lino. The history of the Aleixo towers problem was investigated, though, for safety reasons, the zone was not visited.

9. Massarelos

05/2016, 8.8 km

As a continuation of the Walk 8, the survey of Massarelos was performed, with the aim of exploring further the city's links to the river and ocean. The main points of interest were linked to heritage related to fishing (Armazém do Bacalhau, Entrepasto Frigorífico do Peixe, also linked to the recent rise of tourism in Porto), Porto as a university center (FLUP), history of social housing (especially Bairro de Bom Sucesso; Bairro Sidónio Pais), notable inhabitants of the zone (Antónia Ferreia and the history of port wine production; notable foreigners in Porto), architectural landmarks (religious buildings – the synagogue, museum of Electric Tram). Done with a small group.

10. Foz

06/2016, 6 km

See: 4.3.3.

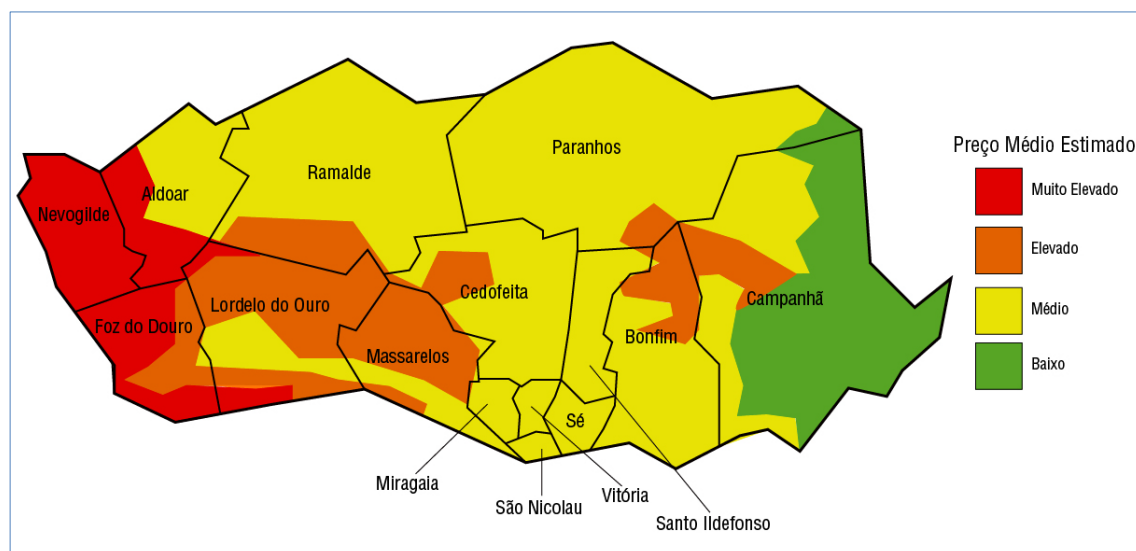


Image 4.9. The map of the most and the least desirable residential zones of Porto.

Source: <http://www.porto24.pt/multimedia/onde-e-mais-carro-e-mais-barato-morar-no-porto/>.

The Image 4.9. represents a map of the most and the least desirable residential zones of Porto (as of 2014; however, the data is still valid in 2017). The map, with the sources linked with the real estate domain, is a reflection of a set of factors related to the quality of life in different zones of the city.¹⁰⁵ The two extremes are the areas of Foz and Campanhã. Those two zones were revisited by the researcher, and juxtaposed as two extremes in the Porto's cultural landscape. The outline of the work done has been presented in the continuation of the present chapter.

¹⁰⁵ Indicators such as safety, accessibility, existence of green areas, highly rated educational facilities, other central functions in the zone, etc, see description at:

http://www.jornaldenegocios.pt/empresas/detalhe/zizabi_um_portal_para_encontrar_a_casa_dos_seus_sonhos.

4.3.3. Zooming in: Foz

The itinerary of the exploratory walk in Foz, with the principal points of interest, has been presented in this section.

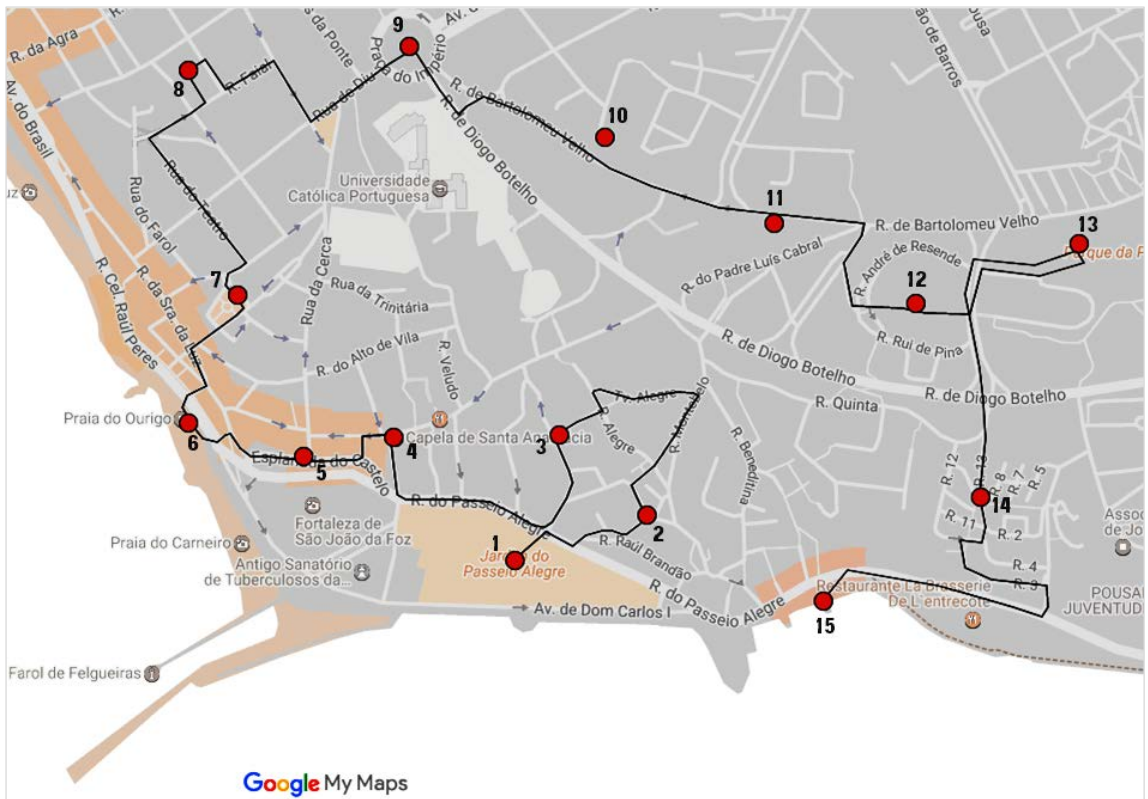


Image 4.10. The itinerary of the exploratory walk undertaken in Foz, with principal points of interest.

1. **The Passeio Alegre park.** The Passeio Alegre park is situated at the site of a semi-circular shaped beach, formerly known as *Praia da Meia-Laranja*, used primarily by the local fishermen's community. Following the European urban planning trends of the time, and the construction of public parks in other zones of Porto, the municipal authorities created a promenade by fencing off the beach area and planting trees. Later, a landscape design was commissioned from the German Émile David, who had already worked in Porto, and the construction unfolded between 1870 and 1892. The result is a combination of a romantic forest and an avenue of palm trees (that, curiously, were imported from Germany).
2. **The S. João da Foz church.** The initiative for building a new church, adequate for the growing religious community of Foz, dated back to mid-17th century. However, it took almost a hundred years to complete it, since construction was financed exclusively by the community members. The architecture is baroque, and the construction history is linked to the Benedictine order.
3. **Streetscapes of old Foz.** The narrow and irregular streets of old Foz have been changing: being this one of the most desirable residential zones of Porto, significant construction and reconstruction works have been happening. There are initiatives to enlist the entire zone as a historical area. Several reliquary niches can be seen, reminding of the existence of *Via Sacra* and the tradition of religious processions, preserved up to the present day.

4. **St. Anastacia chapel.** An *ex voto* chapel, built by the community of Foz out of gratitude for having been spared one of the epidemics of pest that affected Porto. There are several hypotheses regarding the construction date (the earliest dating in the second half of 14th century). The façade used to be clad with glazed tiles. The chapel served as a principal church of Foz during the long period of construction of the S. João da Foz church. It is situated at the main street of old Foz, surrounded by former town hall/prison/archives (from the epoch Foz used to be a municipality of its own).
5. **The fort of S. João.** It was built in 1570 (with several posterior alterations and expansions), as a part of a fortification system along the coast. The construction of fortifications was ordered after an attack of French fleet to Madeira in 1566, which revealed how weak was the defense system of the Portuguese coast and islands at the time. The revelation was particularly shocking for the Portuguese since the country was one of the greatest colonial powers of the epoch.
6. **Foz as the summer holiday destination.** Foz was “discovered” as a beach destination in 1830s, by rich foreign families (primarily German, English and Dutch who invested in the Port wine business and textile industry). The English were the first to start building holiday houses in Foz (one of the Foz beaches, the most sought-for, is known as *Praia dos Ingleses*). The holiday season started only in August and its peak was in September and October. Early mornings were dedicated to swimming and bathing, while afternoons were for entertainment (such as theatre plays, musical bands or circus shows). The principal issue was how to reach Foz – until 1870s, a round trip from and to Porto took the whole 6-8 hours.
7. **The Cadouços square.** One possibility to reach Foz was by boat, and if arriving by land, there were two routes: along the river, or through the interior. Both land routes were ending at the Cadouços square. From 1870s, the travel time to Foz decreased to 25 minutes, thanks to the introduction of *Americano* – a tram running on rails, and dragged by horses. In the beginning of the 20th century, steam trams were introduced (trams connect the center of Porto and Foz up to the present day). The roots of gentrification (*aburguesamento*) of Foz may be traced back to that point and the boost of tourism.
8. **The Liège square.** Named after the Belgian city in honour of its resistance to German army during the WWI. Two examples of contemporary Porto School architecture are located at the square. One is the residence for three families, those of architects Souto Moura, his daughter’s and of Álvaro Siza Vieira. The edifice was designed by Souto Moura in 1994. The second is a family residence by Luisa Penha (2012) that also incorporates an older structure converted into a swimming pool, juxtaposing the archetypes of a modern and a traditional house.
9. **Monument to the Portuguese colonizing effort.** An imposing granite structure belonging to the Estado Novo epoch (built in 1930s). The monument was conceived for the Portuguese colonial exhibition held in Palácio de Cristal, transferred later to its present location, the Imperial square. It is an obelisk with the national coat of arms and six key figures of colonization: a woman, a soldier, a missionary, a merchant, a farmer and a doctor.
10. **The Manoel de Oliveira cinema house.** It was designed by Eduardo Souto de Moura in 1998, with the aim to host Manoel de Oliveira’s archives. However, the director had rejected the idea, and the house has been empty up to the present day. The essence of the concept is that the house functions as the eye of a camera. The two giant windows serve to direct the visitors’ gaze towards the ocean and towards the river, through the open spaces between neighbouring residential edifices built at a later date. Some reconstruction works have been going on recently, after a successful auction, when the house was bought by the Sindika Dokolo foundation.
11. **Living Foz.** A recent, luxurious residential edifice, by an award-winning young architect, Paulo Fernandes, designed and constructed in 2009 – 2011. Being the building situated near the oceanfront and the river, and featuring sea views, the façades were conceived to resemble frozen waves, embedding it into the local

landscape. The edifice also features the play of contrasts of light and shade, of private and open spaces, which extend to the private garden. The real estate prices in Foz are the highest in entire Porto.

12. **The red towers of Pasteleira.** Social housing edifices, built in 1966, for about 500 households. The towers and lower buildings that also belong to the neighbourhood are made of red brick. The edifices are composed in an organic fashion, in a way to avoid a custom orthogonal scheme, and accessed through semi-private streets and pedestrian paths.
13. **Houses in the Rainha D. Leonor neighbourhood.** A social neighbourhood constructed during 1950s. It fell into decay, which lasted until 2005, when a reconstruction project was undertaken. While the principal characteristics of the neighbourhood were maintained, including its spatial organization, volumes, roofing or façades, the interiors were modernized and houses were merged, so that the number of households was reduced to 90. Due to its privileged location and views, as well as the improved living conditions upon reconstruction, the neighbourhood has become a desirable residential area outside social categories.
14. **Cantareira and the Douro coastline.** Cantareira is the location of the original fishermen's village that Foz once was. Only a few tiny houses still survive. Some fishermen had the function of river guides as well, providing access to the incoming ships through the rocky and dangerous Douro (importantly, that is the reason why Porto was attacked from the sea only once in its history, back in 10th century). In 1852, a disaster happened, when 7 people died on a ship that crashed on the rocks due to a severe storm. Afterwards, it was decided for the rocks to be dynamited; the stone was used to construct the riverside road, still existing today. The idea emerged to build the future Leixões port, too.



Image 4.11.a. The cultural landscape of Foz: a street of Old Foz. Photo JS.

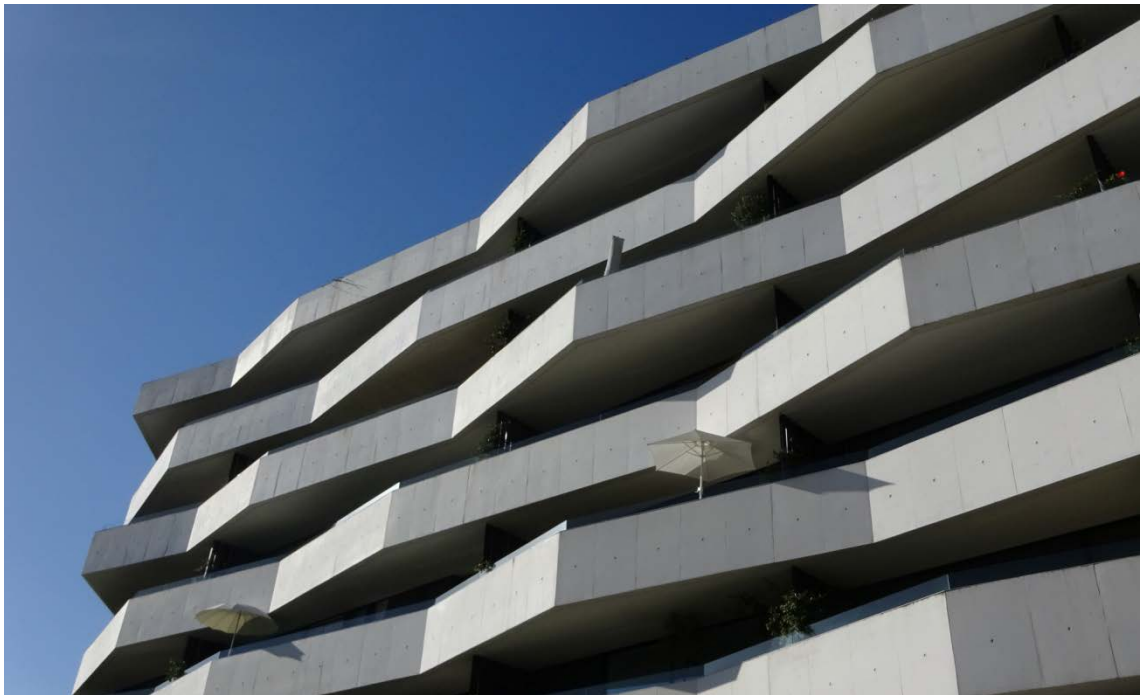


Image 4.11.b, c. The cultural landscape of Foz:
 b. the view from Cantareira;
 c. the *Living Foz* edifice, detail. Photos JS.

4.3.4. Zooming in: Campanhã

The itinerary of the exploratory walk in Campanhã, with the principal points of interest, has been presented in this section.

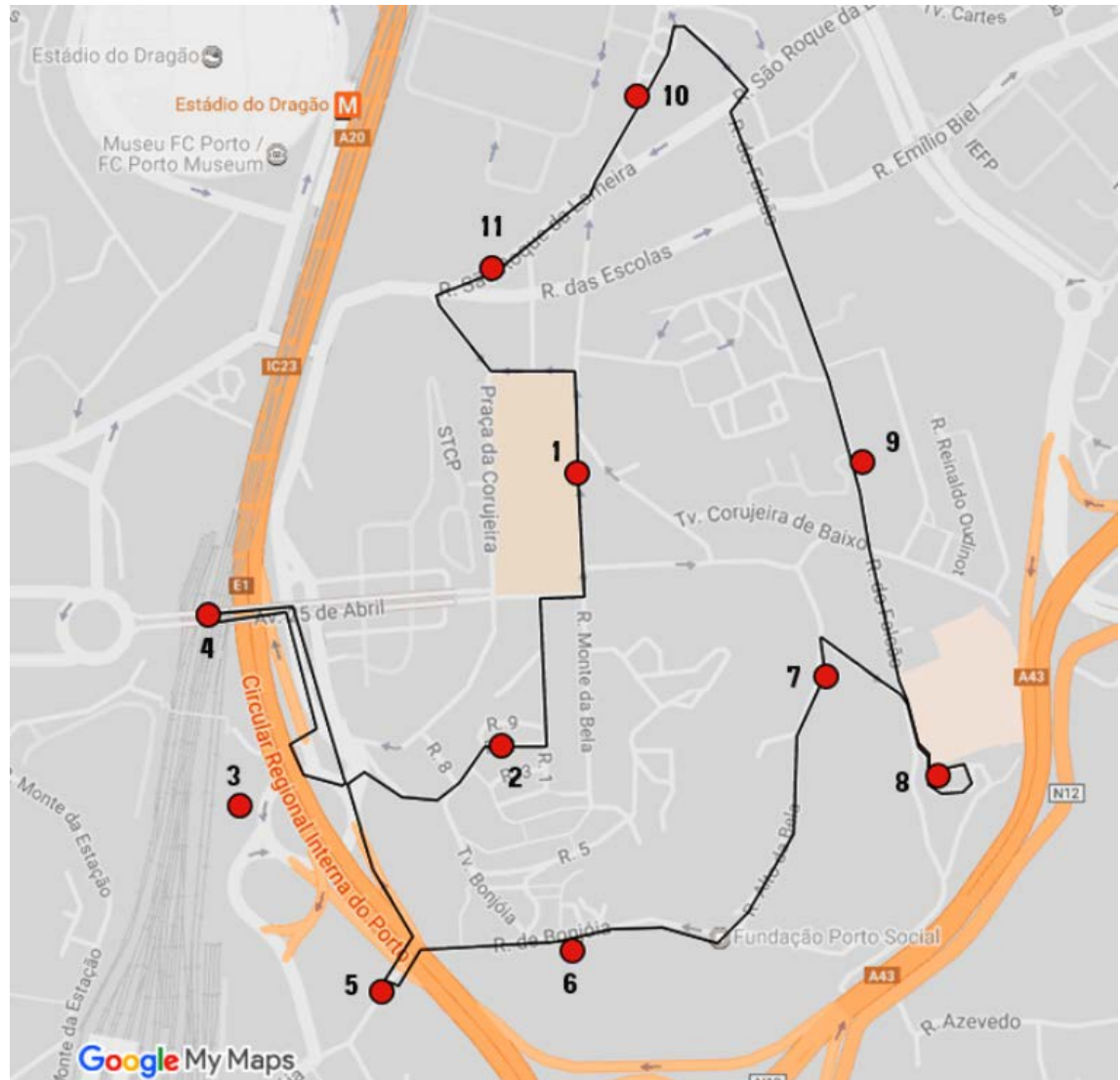


Image 4.12. The itinerary of the exploratory walk undertaken in Campanhã, with principal points of interest.

- I. **The Corujeira square.** The name “corujeira” has to do with owls, but also means a small settlement at a rocky terrain (in historical sources from the beginning of the 18th century, the Corujeira village is mentioned) . Throughout the 20th century, Corujeira used to be a market square; besides food, the cattle trade unfolded there. The Corujeira square was also the gathering place for young labourers that were picked to work for a daily wage. The function of the market square was discontinued in 1976, and with posterior interventions, the square was converted into a public park.

2. **The Monte da Bela neighbourhood.** The location represents a viewpoint, which had strategic importance for the defense of Porto in the past. In 1970, a social neighbourhood was constructed, that used to have 236 households, and nowadays houses around 500 people.
3. **Quinta do Mitra / The Mitra Estate.** It was first mentioned in the written sources in the course of 15th century, under the name Quinta de Vila Meã. It used to be a vast property, but was abandoned around 1860, and reduced to a small fraction during the following decade, due to the construction of railway hub in Campanhã. Later, it was acquired by the Mitra family, and suffered consequences of further urban interventions in the zone, that was heavily industrialized during the 20th century. A fountain that used to be situated at the Quinta do Mitra was transferred to the gardens of Palácio de Cristal. Quinta do Mitra is now a property of the municipal authorities and, in recent years, hosts the local association named *Terra Solta*, and functions as a pedagogical estate.
4. **The sports clubs from the beginning of the 20th century.** The area used to be home of several sports and recreation clubs of local importance (Clube Desportivo de Portugal, founded in the beginning of the 20th century, later divided into *Clube Desportivo do Porto* and *Grémio Desportivo Portuense*; the employees of the local enamel factory and the railway also had their sports and recreation associations.
5. **The Our Lady of Campanhã fountain.** Dedicated to the patron saint of the parish, that, according to the local legend, saved the area after a long dry period that happened in the mid-18th century. The legend says that the sculpture of the saint fell during the procession, and that the water spring appeared at the exact spot. The present memorial fountain replaced the original modest monument in the beginning of the 20th century.
6. **Quinta de Bonjória / The Bonjória Estate.** Throughout its history, the estate was a private property of several noble families. The main highlight is the unfinished palace designed by the well-known architect Nicolau Nasoni around 1759. Nowadays (since 1995), the estate belongs to the municipal authorities and is used for cultural purposes.
7. **The headquarters of the excursion group “Os Zangados”.** Between the 1930s and 1970s, there was an expansion of more or less formally organized excursion groups in Portugal: the main idea was to gather funds in weekly or monthly installments and share the means of transport (renting a coach, as few Portuguese could afford a private vehicle at the time), thus enabling the members to travel, principally to destinations within the country (often related to religious tourism).
8. **The church of Campanhã.** The 18th century church, devoted to St. Mary of Campanhã, at the site of an older church dated back to the 13th century. The yard features an interesting viewpoint.
9. **The social neighbourhoods: Monte da Bela, Falcão, Lagarteiro and Cerco.** The Point 9 is a viewpoint that offers a panoramic overview of principal social neighbourhoods of Campanhã. The Cerco neighbourhood was built in 1963 and enlarged in 1991. It has almost 900 households. Lagarteiro was built in phases during the 1970s, and houses around 1200 people nowadays. Falcão was built in 1970s-1980s, and houses about 900 people (for the Monte da Bela neighbourhood, see Point 2).
10. **The SAAL residential block in Chaves Oliveira Street.** At the time of the Portuguese revolution of April 25th, 1974, about a quarter of entire population of the country lived in poor and unhealthy conditions. The situation was also difficult in Porto, which had hundreds of *ilhas*. They consisted of rows of tiny and poorly constructed houses, spreading along the long plots of land, with shared sanitary facilities. After 1974, in order to provide better housing conditions, the so-called SAAL service was formed by the temporary government. Though it was short lived (only until 1976), significant efforts were undertaken in the housing domain. People were engage in construction of their own, better-quality homes, at the

locations where they already lived, with the help of architects who lead technical brigades. One of the results is the residential block in Chaves Oliveira street. The architects were Manuel Lessa, Maria Fernandes, Maria Freitas and Joaquim Figueiras. The block has 28 households.

- 11. The former industrial slaughterhouse.** The slaughterhouse was built to take over the functions of the older facility that needed to be expanded and dislocated from the city center. The design and construction unfolded between 1910 and 1914, and the total area reached 29 000 m². It has been abandoned for decades. Recently, a design proposal for the future of the slaughterhouse was commissioned by the municipal authorities of Porto. It was presented in April 2016, and the architectural team Garcia and Albuquerque has proposed a multipurpose space devoted to culture, small businesses and social functions.



Image 4.13.a, b. The cultural landscape of Campanhã. Photo JS.

4.4. The cultural mapping exercises¹⁰⁶

Examining and testing possible ways to research the sense of place of contemporary city is the central theme of this section. The main premise is the people-centered approach: history and meaning of a place is embedded in people's experiences and hopes, while association of senses and meanings is reflected in the sense of place (see: Tuan, 1979: 387 and 410). Another starting point is the multisensory character of a place experience, which has been explored through different scientific disciplines and artistic approaches dealing with space and place. Acknowledging the importance of multisensory character of a place was thus adopted as the second premise of the work.

How can cultural mapping be used to grasp the sense(s) of contemporary city?

There is a strong argument in favour of exploratory walks as a way to investigate cities' sense and sensescales (addressed earlier in this thesis, see Chapters 2 and 3), so that methodological technique was considered key for the development of cultural mapping exercises for the purposes of this work. Another set of inputs came from a multitude of recent artistic projects analyzed for the purposes of this research (mainly addressed within the elaboration of the disciplinary coordinates in the Chapter 2 and in the previous Chapter 3), among which three currents have been recognized. The first contained a set of strategies focusing to the need for a multisensory approach to the urban reality. Another current aimed at pointing out and criticizing the predominance of the visual in the contemporary city experiences, while the third current dealt with exploring and capturing sense of place in diverse cultural contexts. A series of projects from the cultural context of Porto and Portugal was among the works surveyed.

Those were the bases for the inquiry into the sense(s) of Porto through a series of workshops conducted with artists and citizens.

¹⁰⁶ This, first in the series of cultural mapping exercises, *A day in Porto with the eyes closed*, was presented at the international conference *Cultural Mapping: Debating Spaces & Places*, that took place in Valletta, Malta, in October 2015. The researcher has also been invited to contribute to the special issue of the *City, Culture and Society* journal, dedicated to cultural mapping. The article entitled *Sense(s) of the city: Cultural mapping in Porto, Portugal*, discussing the three exercises conducted in the course of the work on this thesis, has currently been in print.

4.4.1. The cultural mapping exercises overview

The following Table 2 offers an overview of the cultural mapping exercises conveyed within the scope of the work, with the description of the tasks, target groups, date and place held, information of their goals and results, and the inputs they provided for the further work on the thesis.

Table 2. The cultural mapping exercises overview.

CULTURAL MAPPING EXERCISES OVERVIEW	Questionnaires 1 and 2	Workshop 1: <i>A day in Porto with the eyes closed</i>	Workshop 2: <i>Senses and the city</i>	Workshop 3: <i>Personal Porto</i>
type	non-cartographic	cartographic and non-cartographic	cartographic and non-cartographic	cartographic
date and time held	during 2014 and 2015	June 2015	November 2015	October 2016
place	Questionnaire 1: various locations in Porto, distributed on the occasion of workshops and public presentations by the researchers; Questionnaire 2: two varieties, in the vicinity of Casa da Música / Sea Anemone	FBAUP	FBAUP	PINC/Rectorate of the University of Porto
duration	5-10' per questionnaire	3 hours	3 hours + individual work	3 hours
target group	Questionnaire 1: audience at public presentations of the project; workshop participants. Questionnaire 2: all citizens and visitors, random sample.	small group of young artists - MA students (10 participants)	small group of young artists - PhD students (6 participants)	all citizens and visitors, random sample (experimental group – 17 participants, out of which 3 foreigners living in Porto)
description of the task(s)	Questionnaire 1: brief survey consisting of five open-type questions, addressing people's opinions and preferences regarding the essence of Porto, reflected in its symbols, architecture and gastronomy. Questionnaire 2: a longer survey, consisting of a combination of open-type and closed-type questions (20 in total)	Producing a concept of an all-day sensory walk, reflecting and presenting the essence of Porto today to a visitor. The participant could focus on one or more senses of their choice, excluding the sense of vision.	Part 1: revisiting the participants' favourite walking routes through Porto and recording their sensory properties Part 2: developing their own proposals on how to rethink the city through the multisensory mapping.	Mapping personal geographies by responding to a set of 32 questions, organized in three groups: <i>Facts</i> , <i>Memories</i> and <i>Opinions, attitudes, values</i> . The responses are provided not only in writing, but (principally) by interventions on a large map of Porto.
aims (in relation to the research questions)	<ul style="list-style-type: none"> - finding out people's preferences and attitudes related to Porto's sense of place (Questionnaire 1, 40 examinees); - finding out people's attitudes on the heritage of our own time (Questionnaire 2, 200 examinees); 	<ul style="list-style-type: none"> - exploring how an experience of an urban landscape may be more profound if its multisensory properties are taken into account; - examining the principal multisensory properties of Porto's urban landscape. 	<ul style="list-style-type: none"> - examining the principal multisensory properties of Porto's urban landscape, beyond the borders of the world heritage site; - exploring ways of critical thinking on Porto's urban landscape, based on the multisensory research framework and the artists' innovative ways to approach the problem. 	<ul style="list-style-type: none"> - development of a cultural mapping technique that would enable an inquiry into opinions, attitudes and memories linked to concrete urban spaces; - testing the possibilities of an engaging tool for people's feedback
the principal results and how they feed the thesis	<ul style="list-style-type: none"> - while acknowledging and underlining plurality of personal standpoints, common issues and high degree of agreement were found on the main city highlights and symbols; - information was gathered on the sensory properties and features of Porto; - the proposal of a methodological technique for the purposes of examining the heritage of our own time was tested. 	<ul style="list-style-type: none"> - creation of a set of realistic multisensory itineraries that could be used for the purposes of cultural tourism; - information gathered on the sensory properties and features of Porto, with the focus on visitors and Porto's "special" cultural landscape; - obtaining inputs of the issues to be explored in the case study within the Chapter 5. 	<ul style="list-style-type: none"> - information gathered on the sensory properties and features of Porto, with the focus on the artists' lived experience as local inhabitants, and the "mundane" cultural landscape; - obtaining inputs of the issues to be explored in the Chapter 5. 	<ul style="list-style-type: none"> - information gathered on the sensory properties and features of Porto, and its "mundane" cultural landscape; - it was possible to map not only physical spaces and places, but also to register links between places and people's memories, attitudes, opinions and preferences; - obtaining inputs of the issues to be explored in the Chapter 5.
notes and remarks	The questionnaires were available in Portuguese and English. Many examinees felt the need to leave additional comments, which were optional. For the questionnaire samples, see: Appendices B.1 and B.2.	The exercise did not include fieldwork component. A tourist map of Porto was provided as a base map.	The exercise had a fieldwork component, based on each participant's preferences.	<ul style="list-style-type: none"> - simple colour coding was used to distinguish different categories of information (facts/attitudes/opinions) - it was proposed that the participants use the visual mapping methodology of Kevin Lynch, as it is easily adaptable and applicable also for mapping other sensory information; - each participant was provided with a large-format city map, created specifically for the exercise (size A0, covering broad territory outside the limits of both the world heritage site and the administrative border of Porto; no administrative divisions were represented on the map).

4.4.2. The questionnaires

On various occasions throughout the course of the research (fieldwork, workshops, public presentations), the brief, one-page questionnaire was disseminated among non-experts who live in Porto, with the aim to make direct inquiries related to the sense of place of Porto. Both English and Portuguese versions were prepared and distributed. Though it is impossible to determine whether and to what extent the answers reflect true opinions instead of socially desirable responses, participants were encouraged to express their opinions freely through pointing out the anonymous character of the survey. Also, the survey was brief, intended to be completed within minutes, so that participants would not be discouraged by its length. During the introductory explanation on the survey and its purpose, it was always emphasized that the responses would not be evaluated as “right” and “wrong”.

Personal data such as sex and age were required for statistical purposes.

As the survey target group, though broad, were the inhabitants of Porto, it was necessary to obtain the information on how long the participants lived there. Thus participants not living in Porto would be eliminated in the phase of data analysis. The questions were conceived as open-type, with the first five requiring an obligatory, but brief answer. The concluding requirement was optional: to leave a comment or remark regarding the survey. While most of the participants did not have additional inputs, several questionnaires provided valuable suggestions and thoughts, referring mainly to bibliographical recommendations, useful contacts or expanded answers to obligatory questions.

The introductory question referred to participants' first associations to the city of Porto, purposefully without specifying the expected type or number of associations. A diversity of responses was thus obtained, representing the city's cultural and natural features, architectural landmarks, intangible heritage and various aspects of social life. The results have been represented using a word cloud, which enables visualizing frequency of particular responses within the sample.

As opposed to the first question, that encouraged multiple references, the survey was concluded with an inquiry for a singular symbol of Porto. That question was also meant to summarize and round off the entire line of thought participants went through while filling in the survey. The responses were also related to the city's cultural and natural features, its people and intangible heritage.

Then the survey focused more to the built environment, requiring the participants to name their “favourite” urban spaces of Porto and encouraging more than a single choice as a

response. The attribute “favourite” was used as it draws associations to pleasant, memorable spaces with “character” and “atmosphere” that contribute to cities’ sense of place. “Favourite” also allows for subjectivity and diversity of the answers.

The analysis of the results has shown that, even on the relatively small sample, certain urban spaces tend to be repeated in the answers, indicating the bearers of contemporary Porto’s sense of place, which are to be found among historical areas, serenity of parks and gardens, natural features such as Douro river and the oceanside, but also its contemporary architecture (*Casa da Música*).

The question on the urban spaces in Porto that have preserved a high degree of authenticity has brought a diversity of hints and suggestions for a more detailed research, introducing urban spaces beyond the limits of the World Heritage Site, but also revisiting some of the well-known symbols of Porto and must-see points of any visitor. Some inputs refer to the gastronomy of Porto, emphasizing its importance in the present-day city’s identity and suggesting its relevance as a research interest to be included in the development of this thesis. The responses about the participants’ favourite foods also indicated their preferences towards traditional and local gastronomy and helped directing further investigation (see Chapter 5.5.).

4.4.3. Workshop I: A day in Porto with the eyes closed

A day in Porto with the eyes closed was the first in a series of cultural mapping exercises, conducted with young artists at FBAUP, Porto.

The theme and objectives

The exercise was about designing an urban experience of Porto, which would engage a first-time visitor in uncovering the sense of the city in a specific way: by focusing on senses other than visual. The task was to create a whole-day itinerary based on the city’s multisensory properties, and thus present Porto and its spirit to a visitor in a novel and memorable way.

The participants

The work, that took place in June 2015, was developed with a small group of ten young artists, the MA students at the Faculty of Fine Arts (FBAUP) in Porto. The artists were chosen

because of their inherent “art of looking sideways”,¹⁰⁷ and because they possessed good drawing and mapping skills, required in this type of exercise. Before the beginning of the workshop, a short inquiry was conducted to get to know the participants and their preferences better. It revealed that the students were aged between 21 and 33, with an average age of 25.5; three of them were born in Porto, while the rest of the group had been living there since the beginning of their studies (at least for a full year). There were an equal number of males and females. The inquiry also contained questions about the participants’ first associations related to the city of Porto, about what represented the symbol of Porto for them and about their favourite spots in the city. The responses confirmed that the participants knew the city well.



Image 4.14. a, b, c, d. Exercise 1, *A day in Porto with the eyes closed*, FBAUP, 2015. Photos: Abhishek Chatterjee.

¹⁰⁷ *The art of looking sideways* is a title of a 2001 book written by Alan Fletcher, a well-known British graphic designer. The book is about curiosity and attentiveness that leads to revealing beauty, creativity and inspiration everywhere in one’s surroundings.

The work and its outcomes

Taking into account the constraints – that the visual component of the experience was excluded, that the time frame was one day and that the geographical scope was limited to the city of Porto and its vicinity – each student had to create their concept of a city tour, with a sequence of foreseen activities and a timetable. Use of physical maps and online map resources was enabled and encouraged throughout the workshop. Individual presentations of the work and a short discussion followed. The results, gathered in the form of itineraries and sketches, were mapped and analyzed afterwards by the researcher.

The work resulted in mapping potential sets of sensory urban experiences, alternative to conventional visitor routes. It also led to conclusions on sets of values relevant in the contemporary landscape of Porto.

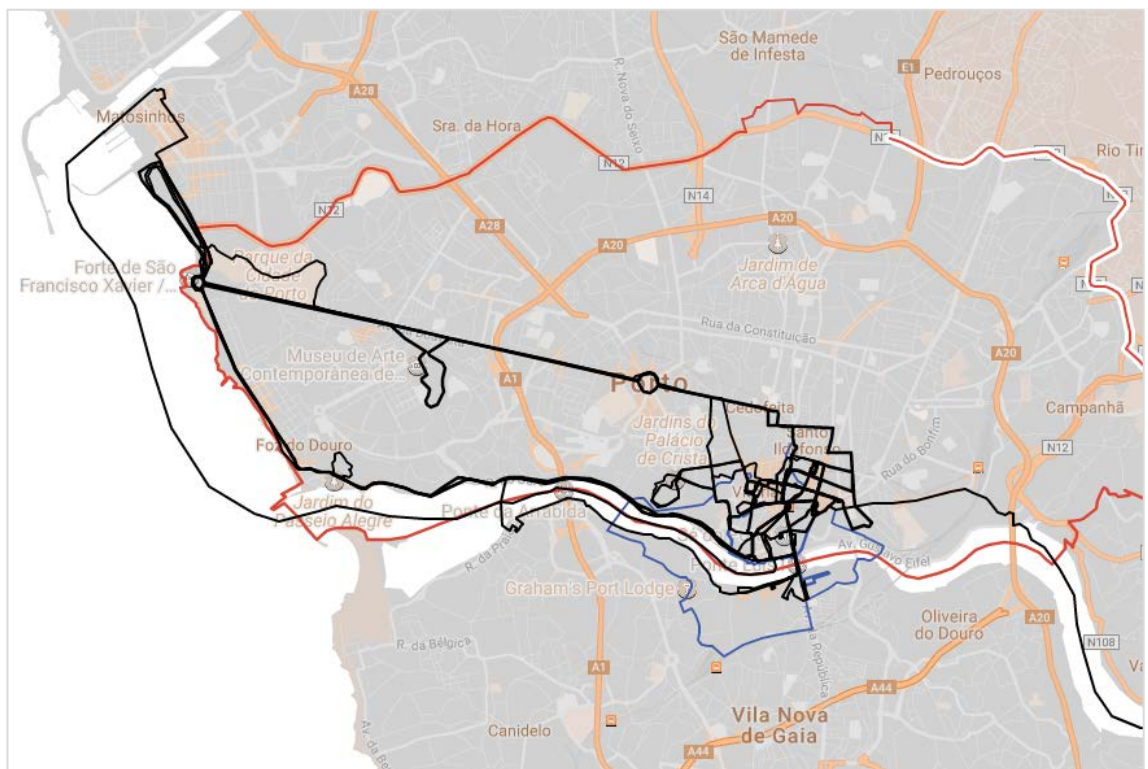


Image 4.15. The set of possible sensory itineraries through Porto — the outcome of the Exercise I.
Information obtained from the participants, mapped by the researcher.

4.4.4. Workshop 2: *Senses and the city*

Senses and the city was the expansion of the first cultural mapping exercise, involving artists in rethinking the sense of Porto and focusing on sensory experiences other than visual.

The theme and objectives

Unlike the first exercise, the *Senses and the city* involved fieldwork. The participants revisited their usual or favourite walking routes through Porto and registered their sensory characteristics. That activity was proposed in order to sharpen the participants' attention to the multisensory properties of the urban space. It was an introduction to the main challenge: developing an individual programme or activity for a visitor, in order to present them the essence of Porto by focusing on the sensory urban experiences other than visual. Participants could freely choose and focus on exploring one or more of the Porto's sensory properties.

The participants

The exercise took place across two weeks in November 2015, and was developed with a group of six artists, PhD students at the FBAUP, Porto, as a part of their Urban Ethnography course.¹⁰⁸

The work and its outcomes

Six proposals came out of the workshop, tackling different sensory aspects of Porto's landscape. Just some of them will be mentioned. One of the artists proposed an exercise in exploring and registering urban patterns, as a way to make visitors more attentive to architectural and urban design details and as a simple means to create a memorable experience of Porto (or any other urban environment). The technique used was easy to conduct: the textures that caught the artist's eye were examined more closely and transferred to the paper by putting it directly on the surface and pressing a drawing charcoal. The result was an entire book of urban patterns, which translates haptic experiences into a collection of visually interesting material (Image 4.17). Another participant focused on urban sounds. In the street she lives in, in the Bonfim neighbourhood, there used to be plenty of traditional commerce, now being replaced with more modern facilities and disappearing. Therefore, she proposed an

¹⁰⁸ The participants were: Alicia Medeiros (proposal *Porto outside the pattern*); Cynthia Levitan (*The contemplative route*); Ana Magalhães (*Sounds of my street*), Filipa Godinho (*The time to pass*); Manuel Granja (*The everyday route*), and Mauricio Alfaya (*Light and shade*).

exercise focusing on changing sonic identity of the neighbourhood, which consisted of a sound walk along her street, with a particular attention to the commerce in ways of extinction. The artist also decided to start an acoustic register of everyday life in the neighbourhood, by recording sounds of all traditional grocery stores in her street. While editing the recordings gathered, an unexpected issue occurred: the background noise that could not be eliminated – it was the ever-present traffic noise. That brought the serious issue of traffic to the focus of attention – congestion, pollution, and the way it affects the (historical) city.¹⁰⁹

Another proposal suggested an exploration of the mundane cultural landscape through a sensory walk (see Image 4.16). The walking route, central but outside the zones of principal tourist interest, took around 90 minutes. The sense of place was revealed through sensing the atmosphere and character of the urban environment, glimpses into the everyday life of the locals, and paying attention to people as a component of the landscape (the typical accent of Porto, people's kindness, socializing around food). The artist had a strong impression of being in a small town, rather than a big city that Porto really is. That common sentiment has its grounds in the very urban structure of historical Porto: regulations that have prescribed narrow street fronts and enabled development of functions along the depth of a lot, which could often reach dozens of meters. Therefore many green interiors of the blocks and frequent "rural" feel in the heart of the city.

¹⁰⁹ In Portugal, just between 1990 and 2004, the number of cars increased by 135%. It is estimated that, on average, one car comes at each two persons.

Source: *Pública*, September 19, 2006 [online] Retrieved from: <https://www.publico.pt/2006/09/19/sociedade/noticia/portugal-e-um-dos-paises-da-europa-com-mais-automoveis-por-habitante-1270738>.

Zona	Paladar	Audição	Tato	Olfacto	pensamentos
Praça Carlos Alberto		grupo de crianças de infantário passa por mim com sotaque do porto	Sol não aquece paralelo calçado paralelo de granito	tabaco e obras fumo de carros cheiro a fritas dos restaurantes	
pastelaria ribeiro	Empada de Vitela	Docemente dito: muito obrigado!		Cheiro de pastelaria Empada de Vitela	
		autocarros mercedes passam por mim			
rua da Fábrica		barulho dos carros no paralelo	a subir e a descer		nas ruas apertadas do centro do porto os carros não andam a grande velocidade
Praça Filipa de Lencastre			calçada de granito		
		autocarro acelera em força pela rua de Ceuta acima	paralelos diferentes na avenida da liberdade		
praça D. João I			pequenas janelas de vidro no chão		atravesso a rua com o sinal vermelho
		Eléctrico em cima do ferro			
Rua Passos Manuel		Barulho dos contentores de reciclagem	calor corporal produzido pela subida da rua	Os perfumes femininos	obras no meio da rua
		peçoas a falar	a areia do Jardim	Fumo de escape	
Jardim de São Lázaro		Um cão ladra-me	a madeira dos bancos vermelhos de jardim do Porto	as sandes do Guedes	

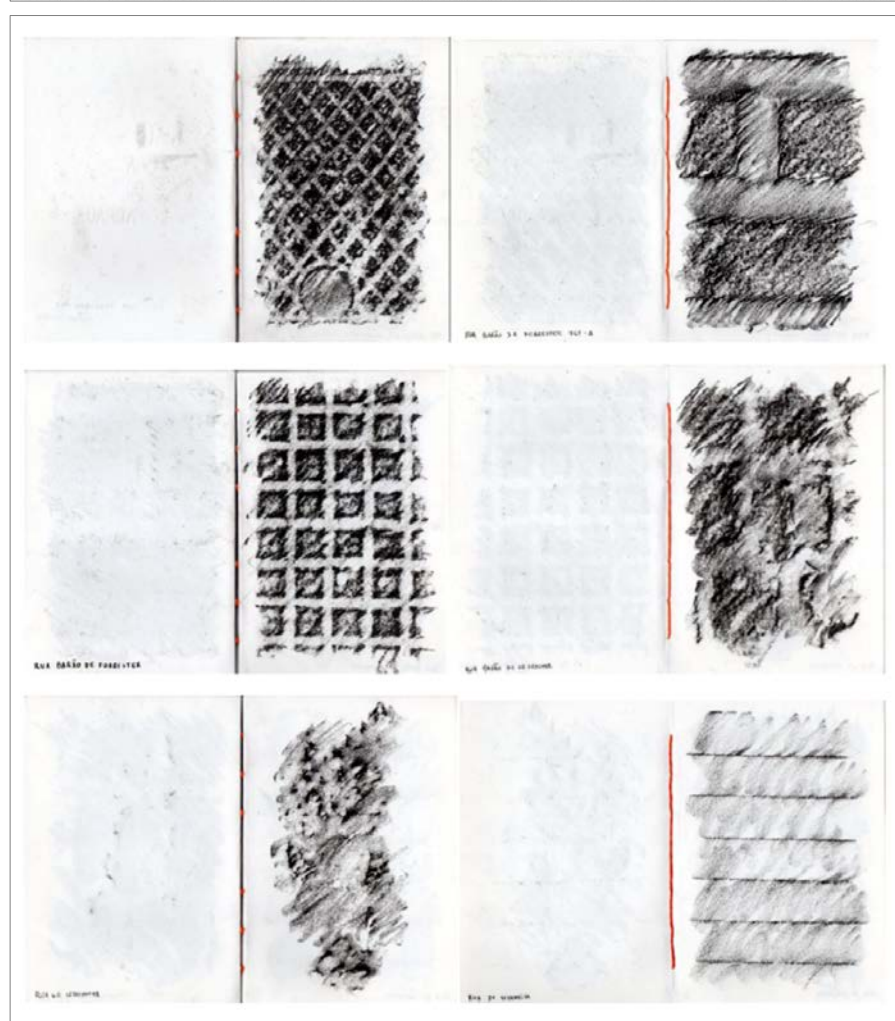


Image 4.16. Mauricio Granja, a sensory walk register, detail, 2016. Workshop 2 – *Senses and the City*.

Image 4.17. Alicia Medeiros, *O Porto fora do padrão* (Porto outside the pattern), 2016. Workshop 2 – *Senses and the City*.

4.4.5. Workshop 3: *Personal Porto* (mapping individual geographies)

Personal Porto was a citizen lab that took place in October 2016 in Porto as a part of the FuturePlaces 9 festival. Citizen labs are defined as “fast action, practice based workshops where experts and citizens converge and mutually benefit from one another’s knowledge”.¹¹⁰ They are free and open to everyone; therefore, the participants were citizens present and interested in the FuturePlaces festival.

The theme and objectives

The activity consisted of “cartographic interviews” – each participant responded to a set of space and place-related questions by drawing on a city map, thus mapping their personal geographies.

The purpose of the exercise was to test possibilities to engage citizens in illuminating or even creating their own sense of the city, *i.e.* to obtain their own interpretations of Porto’s sense of place through the process of mapping. While the two previous activities, conducted with artists, were open-ended, the structure and expected outcomes of the *Personal Porto* were more strictly defined. The work was based on the use of analog (physical) maps, prepared in advance by the researcher, together with a set of instructions. Each participant had their own map and drawing material to work with.

The large-scale printed maps of Porto were used for the exercise.¹¹¹ Their size enabled not only the entire administrative area of the city to be displayed, but also large parts of Vila Nova de Gaia, Matosinhos and Maia, the municipalities belonging to Greater Porto.¹¹² That was necessary since everyday life of most Portans unfolds beyond the strict limits of the city, or the borders of the World Heritage Site.

The maps were prepared in black and white, containing only the information essential for orientation, such as elements of urban structure and street names.

Each cartographic interview consisted of the responses to a set of 32 questions, organized in three groups: *Facts*, *Memories*, and *Opinions, attitudes, values*. It was required to respond not only in writing, but (principally) by interventions on the map of Porto. In order to distinguish

¹¹⁰ <http://futureplaces.org/2016-labs/>.

¹¹¹ Size A0 – 118.9x84.1 cm. The map was based on the cartographic information obtained from the OpenStreetMap platform (www.openstreetmap.org).

¹¹² Vila Nova de Gaia is separated from Porto by a natural border – the river Douro, while the urban structure is continuous between Porto and the other two municipalities, with no obvious physical border.

different categories of information, simple colour-coding was used (red was used for the category of facts, blue for memories and imagination, and green for attitudes and opinions). As a part of instructions for participants, the basics of visual mapping methodology developed by Kevin Lynch were explained, and suggested to be used for mapping their responses.¹¹³ As shown by Diaconu (2011), the Lynch's mapping methodology turns out to be easily adaptable and applicable for mapping other space-related sensory information (such as the one on urban smellscapes). Almost all questions were space and place-related.¹¹⁴

The planned duration of the exercise was three hours, allowing for a brief introductory presentation and about 2.5 hours of work, with a short break in the middle. The participants were so immersed in the exercise that they continued working during the break and beyond the time foreseen. The most common feedback regarding the exercise was that "it made them think differently about the city".

The participants

Due to the nature of the event whose part the workshop was, the structure and size of the participants' group could not be planned. Seventeen people took part in the workshop, out of which three were foreigners living in Porto.

The work and its outcomes

The outcomes were thus more valuable for understanding the dynamics and potential of the exercise, than for the concrete data obtained through mapping. Personal geographies indicated the importance of mundane, ordinary landscape – where the everyday life of people unfolds; the exercise has a potential to be applied to more structured groups in order to obtain diverse types of space and place-related information, as well as opinions and attitudes.

¹¹³ Lynch's "taxonomy to describe a physical city" has been addressed within the Chapter 2 of this work (section on Grasping places' character and atmosphere).

¹¹⁴ The introductory question was to describe the participant's background and their link to the city of Porto. The last question was defined as "the space for a forgotten question", giving a possibility to leave a comment, not necessarily space and place-related. All the other questions required mapping.

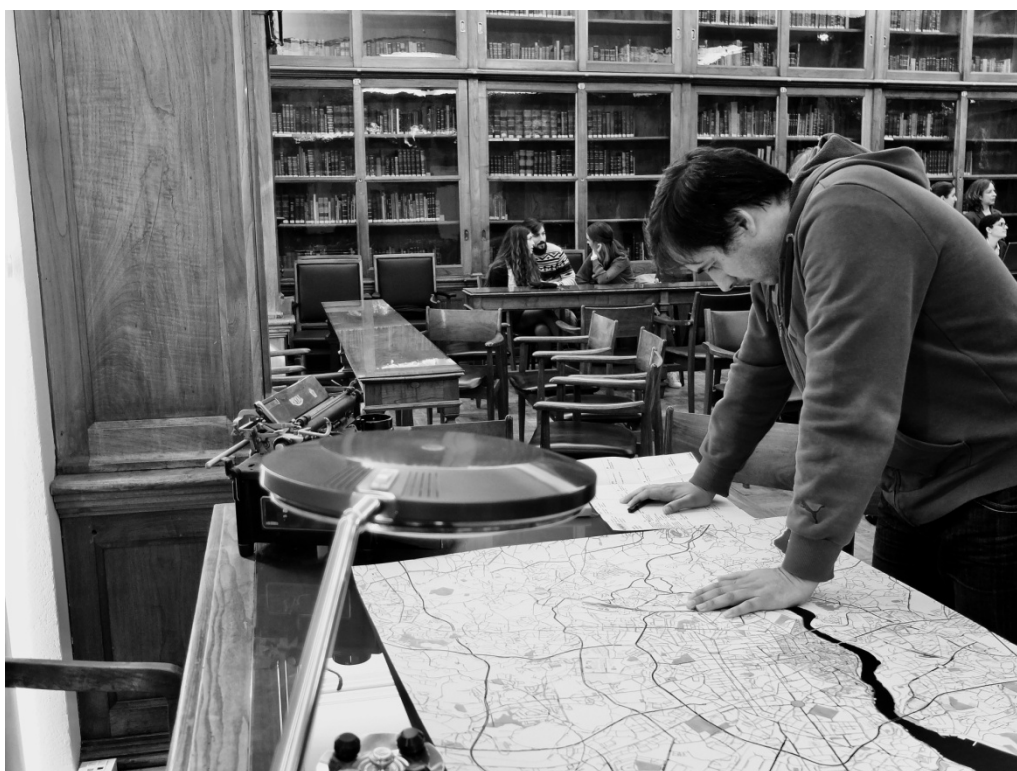


Image 4.18. a, b. Mapping personal geographies. The *Personal Porto* workshop within *FuturePlaces 9*, *Sala do Fundo Antigo*, Rectorate of the University of Porto. October 2016. Photos: Abhishek Chatterjee.



Image 4.18. c, d. Mapping personal geographies. The *Personal Porto* workshop, October 2016.
Details of the work with maps and questions for the cartographic interviews.
Photos: Abhishek Chatterjee.



Image 4.19. a, b, c. Mapping personal geographies. The *Personal Porto* workshop, October 2016. Details of the maps upon completion, showing sets of places where participants' everyday lives unfold, and information on their place-related attitudes and memories. Photos: JS.

4.5. The strategic framework to grasp the sense(s) of Porto

The Chapter 4 provided an overview of strategies, tactics and techniques proposed for the inquiry into the sense(s) of Porto. Existing literary, poetic and artistic approaches to Porto's spirit of place have been investigated and inputs for a complementary research strategy drawn. The process of the survey of the special and mundane components of the cultural landscape of Porto through exploratory walks has been detailed.

The three cultural mapping exercises with artists and citizens of Porto, though performed on small samples, enabled valuable insights and hints about its sense of place, used in posterior work of the researcher, the subject of the following Chapter 5. Information was gathered and mapped on sensory properties and features of Porto, and its cultural resources, including the ones belonging to its mundane cultural landscape. Some potentials of collaboration with local artists in the research on sense of place were examined.

An engaging mapping tool for people's feedback on spaces and places, easily adaptable for other cultural contexts, was developed and tested. Further directions and possibilities of the research were recognized in the development of a cultural mapping technique that would enable an inquiry not only into existing features, but also into links between places and people's memories, attitudes, opinions and preferences.

The conclusions of the survey of the present approaches, the results of the cultural mapping exercises and of the researcher's own survey of Porto's cultural landscape have formed the strategic framework for the inquiry into each of the five human senses as mediators between people and their surroundings, between self and the city, subject of the following Chapter 5.

CHAPTER 5

The sense(s) of Porto

5. 1. Sensory approach and the new research territories in cultural heritage studies

The present chapter is centered on the sense of place of contemporary Porto. The bases for the discussion on the sense(s) of Porto are found in the fieldwork conducted by the researcher, the results of the activities conducted with young artists and citizens, bibliographical research and examination of artistic projects on the subject, all presented in the previous chapters 3 and 4.

With full awareness that it is just one of the multiple possibilities to approach the elusive and complex problem of sense of place, Chapter 5, inspired and informed by the new developments in sensory research, revolves around *the social life of senses* in the city of Porto of today. Despite being fuzzy, shifting and highly difficult to grasp, sense(s) of place is also an overarching concept, encompassing new territories in the cultural heritage studies. Some of those underresearched and overlooked territories have been tackled in the following sections. The first section is dedicated to exploring the issue of landmarks *vs.* monuments, and focuses on the sense of vision. There, the important question of (built) heritage of our own time is posed: out of contemporary architectural urban landmarks, which ones may be considered as representative of the epoch we are living in, and reflecting contemporary sense of place? How to determine whether they possess heritage values if there is no historical distance? To what extent can citizens be engaged in the issues of contemporary heritage? Being renowned for its school of architecture, iconic recent structures and public interest for architectural matters, Porto offers possibilities for a well-grounded case study. For the purposes of this thesis, the examples of two contemporary urban landmarks were analyzed: *Casa da Música*, the concert hall designed by Rem Koolhaas, and *She Changes*, the oceanfront wire mesh sculpture by Janet Echelman. Citizens were asked about the relevance and heritage values of the chosen iconic structures: the results showed little doubt among the examinees in that regard.

Recommendations for definition and assessment of contemporary built heritage came out of the survey.

The two following sections are focused on the significant, but underresearched realms of urban soundscapes and smellscapes. Within the domain of acoustic landscapes, the issue of sound heritage is illuminated. Together with a team of collaborators, the musician and researcher from Porto, Gustavo Costa, has given significant contribution in grasping contemporary acoustic heritage of the city, particularly its historical center, through

developing a taxonomy of urban sounds, sound mapping and artistic transformation of urban sounds. In the Section 5.2, an overview of the main ideas and research related to protected soundscapes has been given. On the bases of the fieldwork done and the activities conducted with artists and citizens of Porto, new soundmarks and soundscapes have been suggested as relevant or Porto's sense of place. Following up on Gustavo Costa's taxonomy and sound mapping, new research questions for the future work have been posed, focusing on the ways urban soundscapes can be protected. The Section 5.3, devoted to urban smellscapes, is of similar structure. An overview of the current research in that underexplored field is followed by the smell calendar of Porto, developed on the basis of the workshops and surveys conducted by the researcher with citizens and young artists. Also, main directions and possibilities for further research in the domain of smellscape of Porto have been traced. The following section revolves around the sense of taste: gastronomy and traditions related to food production and sharing are of great significance for the Portuguese and offer an opportunity to grasp another aspect of Porto's contemporary sense of place. The section centers on the history of *francesinha*, a sandwich typical of Porto, created from a mix of influences adjusted to the local taste. The ambiguous issues of tradition and authenticity, key for any consideration of heritage, have been tackled. The concluding section, *On sense of place, change and authenticity*, rounds up the discussion on the sense(s) of Porto, also taking into consideration threats and opportunities the recent increase in tourism has been bringing to the city.

5.2. Emerging heritage: monuments of our own epoch¹¹⁵

The present section is inspired by the sense of vision: contemporary urban landmarks, prominent and visually striking elements of urban landscape, are examined. As discussed earlier, within the Chapter 2 (Working definitions), there is a fine line between a landmark and a monument. Landmarks are about being noticeable, but monuments, generally taken, must possess a symbolic value, and, in the heritage research context, must be of cultural significance. While cultural monuments need not simultaneously be grand urban landmarks (as it was established in the revolutionary Venice Charter in 1960s), the considerations for the purposes of this work will have to be limited to examples of iconic contemporary built structures, that may contain cultural significance and are found representative of the spirit of our own time. Such recent iconic structures have been largely out of focus of heritage institutions (other than cases when they are seen as threat to historical urban environments). Even for exceptional examples of works of architecture and urban interventions of our own time (such as the ones to be examined in this section), institutions require certain historical distance before those works are assessed for their potential heritage values. Therefore, the principal working strategy will be people-centered: based on an inquiry among a sample of ordinary people, members of the society whose heritage those urban icons potentially represent. The following map (Image 5.1) shows the geographical distribution and density of modern and contemporary urban landmarks in Porto. While the city's modern heritage has been widely acknowledged and researched, the issue of the monuments of the very epoch we live in represents a new territory for exploration. Many of the now well-established examples of modern heritage were, however, conceived as monuments of their own time. Porto offers a paradigmatic case – the Palace of Sports, known also as the Rosa Mota pavilion. The edifice is situated in the complex of Crystal Palace gardens, outside the historical center, yet still within the central city zone. The Palace of Sports was built between 1951 and 1955, to replace the former iron and glass structure known as Crystal Palace, which was a smaller version of the famous London exhibition pavilion. The architect, José Carlos Loureiro, was only 25 at the time. The Palace of Sports was his second project (the first was the design for his own house in Gondomar). The edifice represented a significant architectural and engineering achievement

¹¹⁵ Investigation on the monuments of our own epoch was among the first activities developed for the purposes of this thesis. The work was publicly presented at two scientific conferences (UD14, Aveiro, 2014) and Heritage Counts (Leuven, Belgium) in early 2015. Two articles based on the work on the contemporary heritage of Porto were published; one was in the form of short paper, offering an overview of the activities undertaken, while the other primarily focused on the research methodology applied (also see Note 2 in the preface of this thesis). The two texts and the valuable feedback received at the conference presentations or the basis of the present section.

of its time, in line with some of the most advanced international trends of the epoch, and a remarkable new element of the Porto's cityscape. It has been assessed as „one of the exemplary works of modernity in Portugal“. ¹¹⁶

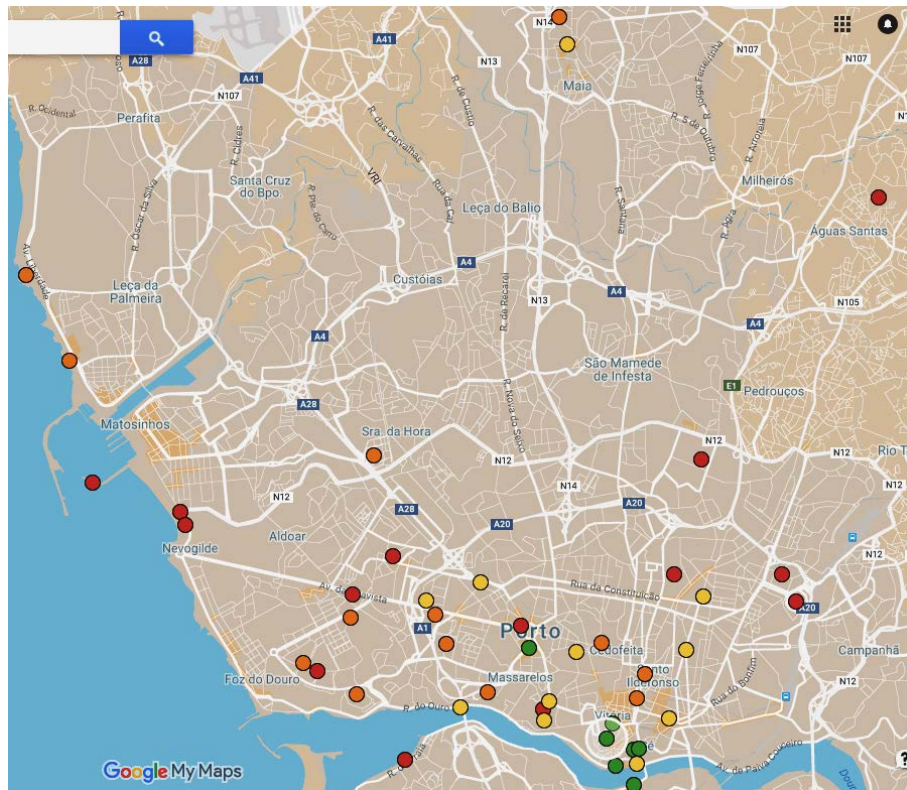


Image 5.1. Modern and contemporary urban landmarks of Porto. Map based on the field survey and secondary sources on the modern and contemporary architecture of Porto.

The entries have been classified into four categories: A. contemporary landmarks; B. contemporary interventions on historical structures; C. works of the Porto School architects; D. other landmarks reflecting the spirit of their own time. A larger version of this map with the detailed legend is a part of the materials to be displayed at the exhibition accompanying the defense of this thesis. The list of map entries: Group A. *Casa da Música*, *She Changes (The Sea Anemone)*; the *Dragão Stadium* and the *Pavilion of FC Porto*; the *Moutidos park*; the *Blood Bank edifice*; the *Vodafone headquarters building*; the *Transparent Building*; the *Antas Education Center*; *Living Foz*, the *Almeida Garret Library*; the new *cruise ship terminal*; *Douro Marina*; the *Sátira building*; the *University of Porto complex (Pólo Universitário)*. Group B. The *Bom Sucesso market*; *Casa dos 24*; *Casa do Infante*; the *São Bento da Vitória church cloister*; the *Lisbon square*; the *Gaia riverfront café*; *Arqueosítio*. Group C. the *Burgo tower*; *Manoel de Oliveira's house*; the *FAUP building complex*; the *Aliados avenue urban renewal*; the *Serralves museum*; the *Bouça neighbourhood*; the *Trindade metro station*; the *Marés swimming pool*; the *Boa Nova tea house*; *Casa das Artes*; *Silo Cultural*; the supermarket designed by *Siza* in the 1970s (now altered); the residential building with *brise-soleils*, designed by *Souto de Moura*. Group D. The church in *Foco*; the *Hoechst building*; the church in *Cedofeita*; the *Luso residential park (the Lima 5 towers)*; *Coliseu do Porto*; the *Rosa Mota pavilion*; *Cooperativa dos Pedreiros*; the *Arrábida bridge and monitoring house*; the *Lada ateliers*; the *Lidador tower*; the *Tranquilidade edifice*.

¹¹⁶ According to Fernandes and Cannatà, 2003: 110 (translation: JS).

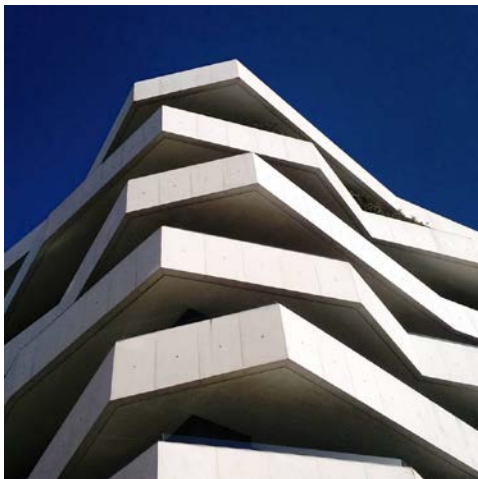
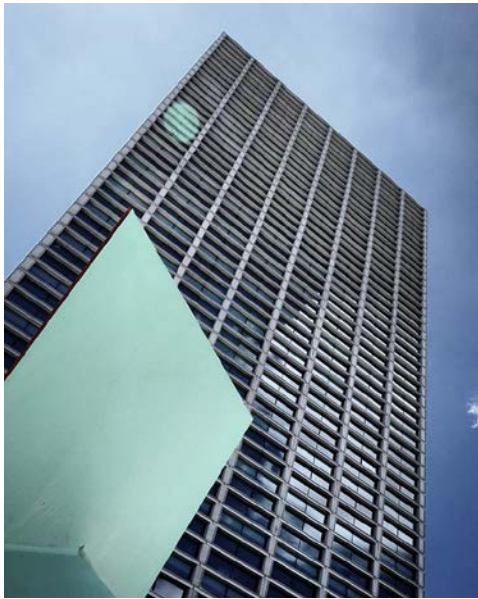


Image 5.2. a, b, c. Examples of modern and contemporary urban landmarks of Porto:
 a. the Rosa Mota Pavilion (J. C. Loureiro, 1950s), detail. b. Burgo Tower (Souto de Moura, 2007).
 c. Living Foz (dEMM Arquitectura, P. Fernandes da Silva, 2010). Photos JS.

In a personal interview held for the purposes of this work in February 2017, the architect pointed out the Italian architectural influences and his admiration for the architect and structural engineer Pier Luigi Nervi. At the time, the plan for demolition of the original Crystal Palace of Porto was strongly contested and faced public disapproval. Yet, it was inevitable: as the architect Loureiro confirmed in the interview, the iron structure of the edifice had been damaged to an irreparable level, principally due to unfavourable atmospheric conditions and the influence of the ocean breeze saturated with salt. Being the repair out of question, the decision was made not to reconstruct the edifice either; an entirely new structure was built, which was to respond to the then contemporary functional requirements and represent a new urban monument. It is not clear whether heritage preservation concerns were involved in the resolution reached; however, in the present-day theory of conservation, building a new, contemporary structure instead of creating a replica of a historical building that no longer exists would be considered a correct choice.¹¹⁷ The public contestation against the modern edifice at the time reflected the difficulty in accepting radical urban change that challenged the established urban identity: hesitation towards embracing things new and unfamiliar is a part of our nature as humans, and not unknown in the history of architecture. The initial shock and disapproval, of course, diminished over time. Today, the Loureiro's edifice is acknowledged as a part of Porto's modern architecture legacy.¹¹⁸ On the other hand, a sense of nostalgia for the city of the past has been present among citizens, and that is reflected in frequent initiatives aiming at „restoring identity and culture of Porto“, such as the recent (2013) proposal to reconstruct the old Crystal Palace. It was pursued by two young citizens of Porto, both in their twenties, who spread the idea over the social networks, caught the attention of the local newspapers and support of thousands of nostalgic *Portuenses*. That can be seen as an interesting example of post-memory effect: the existing Rosa Mota Pavilion is already over six decades old, so that the proponents and most of their supporters could not remember the previous Crystal Palace – they know it only from the photographs and from others' memories and stories.¹¹⁹

Despite their ambiguous attitudes and uninformed opinions, based rather on emotion than research and analysis, the success of heritage preservation strongly depends on non-experts. It is essential that heritage is seen as a concern of the entire society and not only of heritage

¹¹⁷ See the discussion about the set of “re- terms” in the Section 2.3. of this thesis.

¹¹⁸ Currently, it has no legal protection. According to the DGPC, the Portuguese authority for cultural heritage, the edifice had been considered to be listed; however, the legal time limit for proclamation (one year) expired and the decision was not made. See: <http://www.patrimoniocultural.gov.pt/pt/patrimonio/patrimonio-imovel/pesquisa-do-patrimonio/classificado-ou-em-vias-de-classificacao/geral/view/330449>.

¹¹⁹ The concept of post-memory has been discussed in more detail among Working definitions, Section 2.3. of this thesis.

institutions, and that non-experts' opinions, attitudes and values are understood better. Citizens should be involved in the assessment process more thoroughly, beyond mere possibility to propose a property to be listed, or to participate at public viewings after completion of listing documentation. Thus, the present section focuses on the development of a possible methodological tool to address non-expert involvement, which may be particularly important in assessment of the built heritage of our own time. Grasping the legacy of the very epoch we live in is a way of critical thinking about the present and a step towards more efficient preservation strategies (especially since that legacy has not been listed yet). Recognition would enable timely actions, so that deterioration and loss of recent heritage could be prevented or at least significantly decreased.

5.2.1. Tackling an unexplored territory

Heritage, including the legacy of our own epoch, will play an important role in future cities. Growing scarcity of funds for conservation and management implies the need to grasp the immovable witnesses of our present and to safeguard them for future generations, taking the advantage of the possibility to avoid or minimize their decay.

But how to anticipate the heritage of our own time?

The notion of contemporary heritage already exists: its understanding and its temporal limits, however, have been elusive. With the lack of historical distance, assessment of contemporary heritage bears particularly high responsibility: the more recent the property is, the more subjective the judgement of its values gets.

A questionnaire was developed by the researcher as a methodological tool for involving non-experts in assessment of recent structures that may possess heritage values and cultural significance. That custom-made contemporary heritage evaluation questionnaire was created on the basis of transdisciplinary inputs from theory of conservation, urban perception, architecture and design. The questionnaire was tested *in situ* on two contemporary landmarks in Porto: *Casa da Música* by Rem Koolhaas and *Sea Anemone* by Janet Echelman. Analysis of heritage values was applied to prominent new structures. Critical appraisal of the examples' values drawn from the published sources was used as a starting point for the composition of the questionnaire, which targets attitudes, opinions and preferences of non-expert citizens. The qualitative and quantitative analysis of the results revealed to what extent they are in

accord with experts' standpoints, and contributes to the conclusion whether the selected works of contemporary architecture/art may represent our own time's legacy.

The work done in Porto is a test of that methodological tool. Porto is a relevant choice both for studies on heritage and on contemporary architecture: there are two sites there that were inscribed in the UNESCO World Heritage List – Historic Center of Porto (1996) and Alto Douro Wine Region (2001), while the city is also well-known for its internationally recognized school of contemporary architecture. News on architecture have been constantly present in the public discourse, architects are respected members of society and non-expert citizens are acquainted with architectural matters.

The Portuguese regulations in the area of heritage preservation do not set minimum age limit for taking a property into account to be listed. Even so, "heritage" is usually associated with buildings from distant past. There have been significant efforts and success in the area of documentation and preservation of heritage of the modern movement (finely reflected in the fact that the Docomomo International headquarters is situated in Lisbon). However, very recent structures have not been taken into consideration by heritage institutions yet. The territory of heritage not yet listed is exactly the territory of this section.

The questionnaire is conceived in a way that it offers a common structure, with a possibility to adjust its contents to the nature of particular examples. Two main criteria were applied regarding the choice of structures for this pilot study. The first criterion was that the examples were to be well known among non-experts. Therefore, iconic and striking contemporary structures that represent urban landmarks were selected. There, besides field observation, Kevin Lynch's rules and typology of visual perception in urban space were applied (see: Linč 1974: 3). The examples also had to be critically recognized and acknowledged, for which bibliographical analysis was used. It was also supposed that the examples reflected values associated with heritage, such as: social identity value, artistic and aesthetic values, economic, functional, educational and other values.¹²⁰ Those qualities and values were verified through the questionnaire.

Two contemporary structures in Porto, which fulfilled the above criteria, were chosen to work with: *Casa da Música* by Rem Koolhaas and *Sea Anemone* by Janet Echelman.

¹²⁰ Also see the entries on heritage values and cultural significance in the Section 2.3. of this work (Working definitions).

5.2.2. The notion of contemporary heritage

The notion of contemporary heritage already exists: however, its understanding and its temporal limits have been elusive and changing. For example, *English Heritage* experts suggest it should be defined backwards, to the extent of people's living memories. Therefore, the contemporary heritage timeframe would be stretching from the present moment back to around 1950. Also, to consider a property for listing at all, *English Heritage* has set the 30-year age limit. Only in exceptional circumstances, when there is a threat of demolition, the age limit may be decreased to 10 years (*English Heritage*, 2014). Many other laws and regulations (including Portuguese) neither set age limits nor offer definition of contemporary heritage. For the purpose of this work, contemporary heritage is referred to as the legacy of the present time. The limits of the "present", the epoch we live in, are also fuzzy and subject to different interpretations: the understanding adopted in this thesis is that the present stretches back to where recent past no longer seems contemporary and "up to date". Thus, the chosen structures fit into the above mentioned 10-year brackets.

The idea to apply the way of thinking commonly used for historical buildings to present time structures was inspired by the logic used in archaeology of contemporary past, an emerging scientific research area that deals with the world we live in from an archaeological point of view.

While the lack of historical distance implies particularly high responsibility in the evaluation process of contemporary heritage, because of the increased subjectivity in the assessment of its values, there are, on the other hand, some advantages in researching the heritage of present time in comparison to assessments of historical buildings. The social component of heritage values can be approached differently, using direct inputs rather than approximations and assumptions regarding the structures' significance in the past. The researcher/evaluator is familiar with the everyday of the period examined. Authors of the works of contemporary art/architecture are in many cases still active and available for their inputs. Integrity and authenticity concerns that often affect heritage values are usually less of a problem in more recent structures, and it is likely that the history of their changes and modifications (if any) would be easy to trace.

In terms of heritage impact, managing to recognize the legacy of our own epoch offers an opportunity to act preventively and more promptly to safeguard it. This is important as a way to counterbalance the ever-present scarcity of funds available for conservation and management.

Arguing that heritage is to be seen as a social construct and also as a concern of entire society, the idea underlining this section is to explore how non-experts can be involved in the assessment process more thoroughly.

What can be done to involve the community in more than suggesting properties to be listed or giving comments during public discussions about the listing documentation?

5.2.3. The methodological framework: development of the questionnaire¹²¹

Approach to the issue of heritage values

Inputs from several scientific disciplines helped compose the questionnaire proposed as a methodological tool for involving citizens in the assessment of contemporary heritage. Being the questions related to heritage values, one of the disciplines consulted was the theory of conservation. As the subjects of inquiry are works of architecture and art, theory of architecture, art and design has also been of relevance. Though this work looks at social role of senses, and belongs to the line of research with a scientific background outside psychology, some inputs, especially information for the questionnaire structure, were drawn from environmental psychology, as it is dedicated to study of interaction of humans and their environment. Information from another branch of psychology, experimental aesthetics, helped defining the details of methodological techniques applied, since it deals, among other themes, with examination of aesthetic values of urban environments and their psychological benefits for individuals – users or inhabitants.

Subjective nature of heritage values and existence of numerous value systems in the theory of conservation make the task of examining contemporary patrimony even more complex. The value systems, however, are different variations of the same underlying principle: sets of heritage values and meanings are socially produced, through an interplay of its physical, representational and symbolic components.¹²²

As indicated by Mason (2000: 9), two lines of approach to heritage values have traditionally been present in the theory of conservation: the first approach revolves around one primary value that predominates, and the second is rather about various aspects of values that collapse

¹²¹ Please see the Appendix A.2. of this thesis for an insight into the English versions of the questionnaire used.

¹²² Henri Lefebvre's unitary theory of production of space could be applied to production of heritage as well (See: Lefebvre 1991: 41).

into significance.¹²³ Mason finds both approaches problematic and vouches for creation of a typology – a conceptual framework for assessment where significance is broken down into constituent types of heritage values. That approach has been adopted for the purposes of this research, though it cannot escape conceptual and practical difficulties either.

In concrete terms, the categorization elaborated by Affelt (2008) has been used. That author has classified heritage values in two main sets. Cultural values, that have retrospective character, involve the following criteria: social identity value (emotional ties of a society towards a particular building or site), authenticity, integrity, artistic value, historical value and uniqueness. The second set of values is directly related to contemporary social, political and economic context. Those are defined by the following criteria: economic, functional, educational, aesthetic, political and social utility value. The questionnaire was then composed, using the information obtained through field observations conducted at the locations of the two chosen works of contemporary architecture and public art, as well as through analysis of bibliographical sources, maintaining the focus on heritage values.

The composition and elements of the questionnaire

The questionnaire has been composed of both open-type and closed-type questions and divided in three parts. While the sample was random, it was important to have the information on the structure of examinees, so that the first part contained questions on their age, sex, occupation and education level.

The second part was about the examinees' relations to the structures surveyed and previous knowledge and experience about them, since those are key factors of perception, affecting people's opinions and assessments. Some of the questions were: „How often do you pass by this structure?“, „Do you know the name of the author?“, or „Do you have a particular connection to this structure (live/work nearby, other connection that should be stressed)?“.

The third and largest part was focused on the examinees' opinions and preferences about the contemporary structures researched. It was based on the sets of cultural and contemporary socio-economic values, as discussed above, and the questions derived from the bibliographical and field research done. In one of the key questions, for example, examinees were required to describe the structure briefly to a person who has never seen it before. The aim was to understand how non-experts view primary characteristics of the structures and which elements they find the most prominent and recognizable. Then, several statements about the

¹²³ Also see *Working definitions*, Section 2.3.

structures and their values were offered and the examinees had to determine to what extent they agreed or disagreed. Among the statements in this group were, for example, claims such as: „this structure is in harmony with its urban context“ or „when designing this building, the author has taken into account elements of Portuguese cultural identity“. The examinees were also asked to assess to what extent certain pairs of attributes (drawn from experts' critical reviews gathered from the bibliographical sources) correspond with their personal impression on the structures. Some of the pairs of opposites were: „imposing/fitting in“, „refined/rough“, or „attractive/unattractive“. Only the final question revealed the aim of the questionnaire: „What do you think of a possibility of this structure becoming a listed cultural property?“. As for the methodological techniques, the simple tool known as semantic differential was used to determine the participants' preferences. It is also known as Osgood's scale¹²⁴, and often used in psychology for examination of people's preferences towards works of art, and, more generally, to understand their attitudes towards objects, notions or events.

5.2.4. The case studies: fieldwork process and results

Choice of the examples

The first example to test the questionnaire was *Casa da Música*, a concert hall designed by Dutch architect Rem Koolhaas in 1999 (completed in 2005). It is a result of an international competition, and has gained recognition and appraisal among architectural critics. At first glance, the concept of that architectural icon of dominant, monumental scale and extraordinary shape seems non-contextual. However, at a closer look and after getting to know the interior, one reveals that *Casa da Música* has been carefully conceived exactly for its cultural setting.¹²⁵ The second example was the *Sea Anemone*, a giant open-air sculpture at the oceanfront between Porto and Matosinhos, designed by American artist Janet Echelman in 2005. The idea of the city authorities that commissioned the work was to create a contemporary urban symbol. The artist's general theme of interest is creating a dialogue of work of art with the forces of nature. The large-scale sculpture (about 50x50x150 m) is a powerful and

¹²⁴ The tool is based on theoretical underpinnings of Charles Osgood. The seven-step version of the scale was used for the purposes of the questionnaire.

¹²⁵ As argued by Deyan Sudjic, in his critique written for *The Guardian* upon completion of the building, in 2005, the use of white concrete as main material is an *homage* to “all shades of cloud white” in the architecture of Álvaro Siza, and references can be found to the Portuguese furniture design of the 1970s in the interior. While such references require previous knowledge and expertise to be grasped, there are also other, more easily recognizable connections to the local cultural context, such as the replicas of well-known azulejo panels with historical scenes, situated at the VIP room, at the top floor of *Casa da Música*. See: <http://www.theguardian.com/theobserver/2005/apr/10/1>.

recognizable magnet, at the same time subtle enough not to obstruct views towards the Atlantic Ocean. Its structure consists of a steel ring suspended from the three steel poles, and a system of steel mesh membranes of various densities. The most direct association is thus to fishing nets – the basic tool used in one of the key economy branches of an oceanfront city, thus evoking memory of the Matosinhos' past as a fishing industry center. Water, wind and light create the setting that enables the meaning of the sculpture to be fully expressed. The *Sea Anemone* has also been acknowledged and highly regarded among critics.

Both of examined structures were meant to be symbols of Porto/Matosinhos and, curiously, designed by foreign authors.

The questionnaires were adjusted to different levels of complexity and different sets of values associated to the selected structures. *Casa da Música* is not only an urban landmark, but also a complex functional system, with an interior that not all examinees were familiar with. That fact has been acknowledged in the questionnaire and taken into account for the analysis of the results. On the other hand, the properties of the sculpture in public space can be perceived and its meanings grasped more easily. While aesthetic and social identity values were crucial for the assessment of the sculpture, economic, functional and educational values had to be taken into account for the edifice.

Conducting the fieldwork

The materials were prepared in Portuguese and English, since both locations are points of interest for visitors and some foreign participants were expected. Examinees, non-experts in the fields of architecture, design or cultural heritage studies, were chosen *in situ*, using the random sample method. For each structure, 100 participants were examined. Based on the analogies with similar field research, it was assumed that sample was enough to reflect general structure of the urban space users and to get realistic insight in people's impressions and preferences about the structures selected for the survey.¹²⁶

¹²⁶ See, for example, the work of Galindo & Rodriguez (2000), or Škorc *et al*(1994).

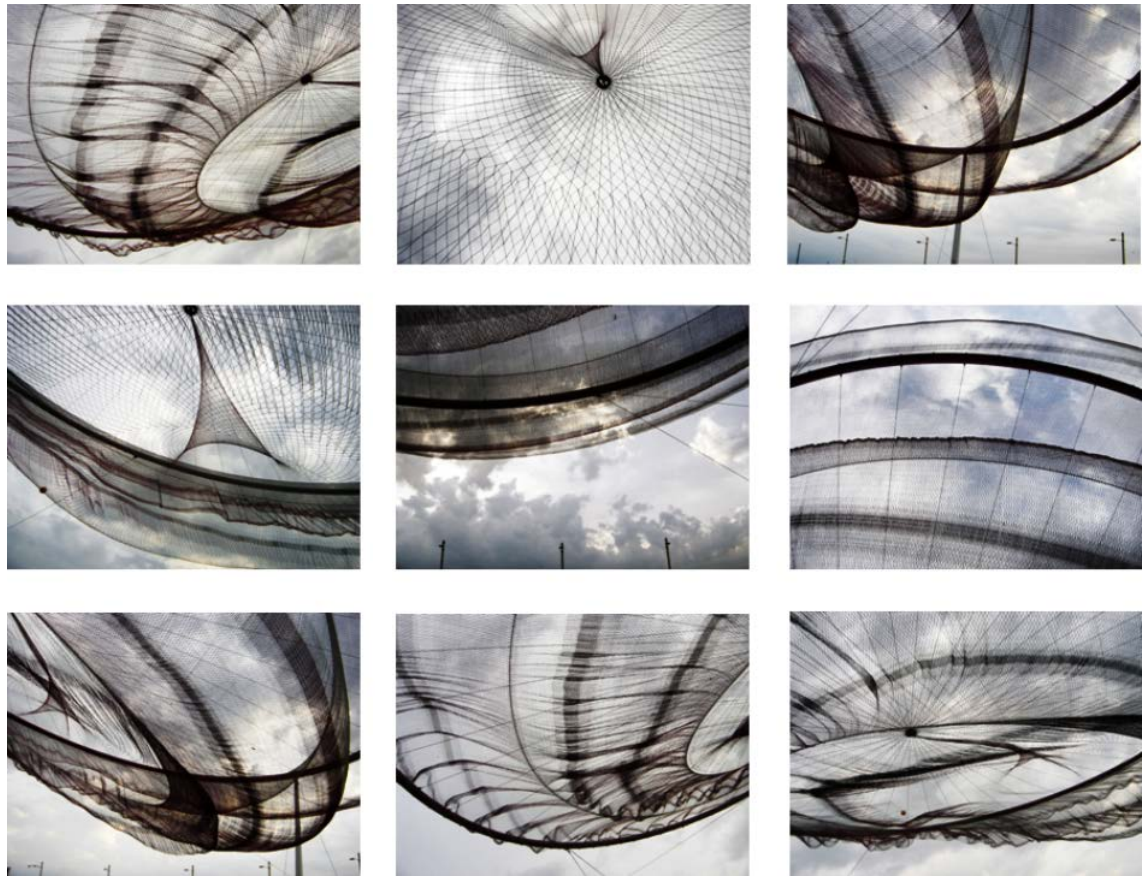


Image 5.3. Example 1 - the *Sea Anemone*. Details of the structure in movement on a windy day. Photos: JS.

In order to avoid dishonest responses motivated by social desirability, the questionnaire was anonymous, which was also emphasized to the participants. The fieldwork was conducted in summer and autumn of 2014, and gathering data required about four workdays for each structure.

Even though the questionnaire could be answered in not more than five minutes, many examinees were motivated to continue an informal conversation and express their attitudes in more detail. Also, the number of refused contacts was relatively low at both sites (not more than 20% of the total number of people contacted). That can be explained by the fact that both the area next to *Casa da Música* and the oceanfront in Matosinhos have been used for leisure activities. Additional explanation certainly lies in friendliness and openness as general characteristic of the Portuguese - most of the randomly approached participants were friendly, talkative and cooperative.

The main findings

The combined structure of the questionnaire enabled both quantitative and qualitative analysis of the results.

As for the composition of examinees, all age groups were represented. Over a half of examinees had secondary education. In case of *Casa da Música*, 14% of examinees were tourists, while that was the case for 10% of examinees for the *Sea Anemone*. In case of *Casa da Música*, a relevant issue was whether the examinees knew its interior, or their attitudes were based merely on the experience of the building's exterior. The results have shown that, while 28% of the examinees have already attended a guided tour of the building, only a small percentage regularly attends musical events there. Also, 58% of all examinees have never entered the building!

That is clearly the reason why majority of examinees did not recognize the mentioned references to Portuguese history and cultural identity that appear in *Casa da Música*.



Image 5.4. Example 2 - *Casa da Música*. Details of the exterior and interior. Photos: JS.

The literature review and the questionnaire results have shown that both experts and non-experts do associate heritage values with the tested contemporary examples of the *Sea Anemone* and *Casa da Música*. Both recognized that those structures have artistic value and a quality of uniqueness. The non-experts felt the structures represented Portuguese heritage, regardless of their authors' foreign origin. However, just 18% of examinees knew the name of the architect of *Casa da Música*, while only 10% knew something on the *Anemone's* author (3% knew the exact name).



Image 5.5.a. Some of the examinees chosen by random sample method: specialized workers on the duty of roof cleaning, *Casa da Música*. Photo: João Santos.



Image 5.5.b, c. Some of the examinees chosen by random sample method: b. skaters passing their day in front of *Casa da Música*, c. friends passing a sunny afternoon at the Matosinhos beach, near the Sea Anemone. Photos: JS.

Among *Casa da Música*'s assets, its high economic value was pointed out throughout the literature and by examinees. As a concert hall and as an urban magnet, it contributes to development of entire Boavista area, as well as to the increase in number of visitors in Porto. *Casa da Música* also has an exceptional functional value, as it successfully fulfills the need for a space for diverse contemporary musical events. In regard to the *Sea Anemone*, the bibliographical research revealed that, surprisingly for such a recent structure, it has already experienced integrity issues.¹²⁷ That would imply adverse effect on its overall assessment by experts. Both literature review and the questionnaires have shown the two structures possess educational and political values. The latter are mainly linked to the fact that they are symbols of a prosperous period in Porto's recent history (especially around its proclamation for the European Capital of Culture for 2001).

One of the most significant findings was that there were almost no neutral attitudes towards either of the structures – both of them cause intense aesthetic reactions. Also, attitudes towards the qualities of both structures were affirmative, as well as overall impressions of the examinees. *Casa da Música* was highly valued as a successful example of contemporary architecture. The same is applicable for the *Sea Anemone*.¹²⁸ The examinees recognized a variety of aesthetic experiences both structures offer. The strongest impressions about *Casa da Música* were that it was unusual, significant and attractive, while the *Sea Anemone* was also assessed as very well fitting in. Those impressions also reflected in the answers to the open-type questions. The analysis has also revealed that many non-experts made a distinction between their own likings and appreciation of a work of architecture or art, seeing the examples as important and valuable regardless of their personal attitudes towards them.

¹²⁷ Shortly after the completion of the sculpture, it turned out that the net material was not resistant to the influences of sea and sand and that replacement was needed. The municipal authorities of Matosinhos undertook the replacement in mid-2008, using materials more resistant to atmospheric conditions than the original ones, and also significantly less expensive. The artist's consent for the intervention was obtained only after months of negotiations. Also, it was possible to obtain mere five-year warranty for the behaviour of the replacement materials. See: Schrek, I. (2008, June 26). Anémona gigante já tem rede nova. *Jornal de Notícias*. [online] Retrieved from: <http://www.jn.pt/local/noticias/porto/matosinhos/interior/anemona-gigante-ja-tem-rede-nova-961660.html>.

¹²⁸ On the scale from -3 to +3, *Casa da Música* obtained the rating of +2.20 points for that question, while the *Sea Anemone*'s rating was +2.05 points.

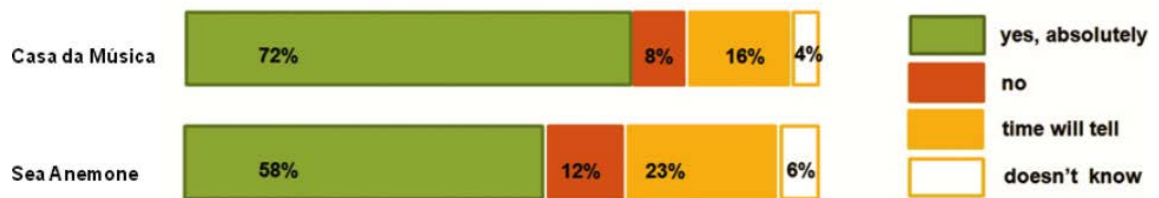


Image 5.6. Conclusions on contemporary heritage of Porto: the summary of examinees' attitudes regarding legal protection of *Casa da Música* (above) and the *Sea Anemone* (below).

Unlike the local cultural heritage authorities (see DGPC, 2014), a majority of the examinees was absolutely sure that these structures deserve legal protection: 72% for *Casa da Música* and 58% for the *Sea Anemone*.¹²⁹

5.2.5. The sense of time: heritage of our own epoch

In this work, heritage is seen as a social construct based on selectivity regarding past (and also very recent past), which reflects the demands and spirit of the present. Using the example of Porto, the present section focused on contemporary urban icons as defining elements of the city of today, addressing not only the sense of place of a contemporary city, but also illuminating the sense of our own time.

A set of recommendations and concerns related to definition and assessment of contemporary built heritage was rounded up on the basis of the research undertaken.

Here, “contemporary” is understood as the present and the recent past, going back to the extent where it can be considered still actual and state-of-the-art. It is a challenge to pinpoint the time limits of contemporaneity; however, the period around a decade ago, when the examined works of architecture and art were completed, was taken as contemporary.

In search for the built structures that might be representative of our own time, lack of historical distance can be seen as a threat, but also as an opportunity to look at the subject differently. The work argues for a people-centered approach: non-expert citizens should have a voice and express which cultural assets are meaningful for them and relevant for their own

¹²⁹ While the *Sea Anemone* has not been taken into consideration yet, *Casa da Música* was proposed for listing but the case was archived in 2011. The decision was postponed because of the lack of historical distance: „it was considered necessary to let the very passage of time prove the value of the work of architecture as a true reference“.
(see: <http://www.patrimoniocultural.gov.pt/pt/patrimonio/patrimonio-imovel/pesquisa-do-patrimonio/classificado-ou-em-vias-de-classificacao/geral/view/5894463>; translation JS).

identity. Understanding their values and opinions can be especially useful when it comes to assessment of contemporary heritage.

As it was shown in the present section, a tailor-made questionnaire was developed and tested in Porto as a methodological tool to address the issue of citizen involvement and to help determine the potential of the examined structures to represent heritage of our own time.

The people-centered approach is a way of bringing in important information on social component of heritage values, and enables more active participation of non-experts in defining their (contemporary) heritage. The information obtained can then be of use for expert assessments and decisions on its listing, protection and safeguarding.

The proposed methodology is not without its difficulties. The complexity of the research topic and the impossibility to cover all relevant aspects of urban perception and meaning implies that any type of questionnaire with such aim would be reductive. Also, the non-expert opinions and attitudes are sometimes rather emotional or irrational than well informed. They change over time, as well: if this very survey had been conducted a decade ago, immediately upon completion of the structures, the results would most probably be less affirmative. Obtaining data on citizens' attitudes about our own epoch's legacy requires significant effort in terms of preparation, fieldwork, analysis and interpretation.

Further methodological challenges, proposed for the future studies, are related to standardization of the questionnaire's structure while maintaining its adaptability to the particularities of heritage in each case, as well to pondering the impacts of expert opinions and citizens' attitudes in overall decisions to list the contemporary properties.

The proposed methodological approach may be applied as a complementary tool for understanding and making decisions on contemporary heritage. Despite the lack of historical distance, the sense of place in the cities of today could be grasped and conclusions about the heritage of our own epoch could be made with more confidence if the experts' evaluation was complemented with an insight into ordinary people's attitudes, preferences and opinions.

The following sections focus on other underexplored territories in the cultural heritage inquiry: using the sensory studies framework, the issues of urban sounds, smells and tastes will be addressed in order to further investigate the sense(s) of contemporary city.

5. 3. Urban soundmarks and soundscapes as heritage

5.3.1. The history of protected soundscapes

The increased interest of researchers and artists in diverse scientific areas for exploring places and their character, from the late 1960s, has also lead to new developments in soundscape studies. Succinctly defined, soundscapes are sonic environments as experienced and comprehended by people, being simultaneously elements of broader acoustic environments.¹³⁰ One of the key moments in the soundscape studies was the foundation of the discipline of acoustic ecology, marked by the creation of the *World Soundscape Project*, a research project developed by a scientific group at the Simon Fraser University of Vancouver. Among other goals, the project contained ideas and initiatives of interest for this thesis – those related to preserving disappearing soundmarks and sound environments. The research group began with exploring the soundscape of the city of Vancouver: the study was conducted in 1972, and the outcome was in form of recordings of the city's soundscape and soundmarks, published in the following year. Afterwards, the research expanded to entire Canada – the team travelled across the country to register sounds of nature, urban soundmarks, industrial and mechanical sounds; interaction of the scientists with people was also recorded. The outcome was a 10-episode radio programme entitled *Soundscapes of Canada*, broadcast in 1974. A trip to Europe followed in 1975, consisting of lectures and workshops in several cities, a survey of soundscapes of five villages – each of them in a different country – and more recordings and publications as outcomes.¹³¹ The original *World Soundscape Project* had a huge impact, inspiring a number of similar initiatives worldwide. However, the project activities decreased in the following years, until the mid-1990s. The first survey undertaken, on the soundscapes of Vancouver, was revisited in 1996, but the focus was now shifted to use of the recordings as a starting point for new artistic production. Much more recently, in 2009, the *Five Villages Soundscapes* project was revisited as well. Then, a group of researchers from Finland travelled to the villages that were subject to the original study and made an analytical exploration on how their soundscapes changed over the three and a half decades that passed.¹³²

¹³⁰ As the term has been used ambiguously, the meaning was recently pinpointed by an ISO standard. In 2014, an ISO definition of soundscapes was created, differentiating soundscapes from acoustic environments: the former are seen as based on people's perception, while the latter are understood as physical phenomena.

See: <https://www.iso.org/obp/ui/#iso:std:iso:12913:-1:ed-1:vl:en>

¹³¹ Sweden, Germany, Italy, France and Scotland.

¹³² Jarviluoma et al., Eds., 2009.

Besides Canada, other important initiatives in soundscape studies, especially the ones acknowledging and preserving acoustic heritage, come from Japan and Finland. The most advanced and well-known projects with such aims are those of Japanese and Finnish societies for acoustic ecology. The Japanese example dates back to 1996, when the country's Ministry of Environment developed the project entitled *100 Soundscapes of Japan*. The initiative addressed the problem of noise pollution, aiming at sensitizing citizens about their sound heritage and acoustic character of Japanese landscapes. The main focus was on conservation: proposals were gathered from citizens around the country, and the ones that best reflected typical Japanese soundscapes were then selected by acoustic heritage experts. The sounds selected had origin in both natural and built environments and captured the country's biodiversity, climate properties, moments of everyday life of people, as well as particular occasions, such as festivities and practicing local traditions.

In the following decade, between 2004 and 2006, a similar project inspired by the Japanese initiative was developed in Finland. It was entitled *One Hundred Finnish Soundscapes*. Non-expert contributors around the country were invited to submit proposals and descriptions of sound environments that had particular meaning at their personal or were considered to be of significance for entire communities. As pointed out by the researchers, the participants – contributors were encouraged to detach from “grandiloquent and uncritically romanticized view on the subject”. The project team produced a scientific publication on the initiative, also entitled *One Hundred Finnish Soundscapes*, where the project methodology, outcomes and lessons learned were exposed.¹³³

5.3.2. Urban acoustic identities

As discussed in the Chapter 2 of this work, the actual heritage classification does not recognize soundscapes as a distinct category, though the intangible heritage definition (UNESCO, 2003) includes certain types of soundmarks or oral expressions. The issue of acoustic heritage and its classification has motivated a new stream of scientific inquiry and practical activities, among which a recent EU research project in the area of protected soundscapes, *The European Acoustic Heritage* (2010–2013), deserves particular highlight in the context of this thesis. The project gathered as partners several internationally acknowledged institutions devoted to

¹³³ See: Kytö, Remy, & Uimonen, Eds, 2012, and: Uimonen and Kytö, 2008. The publication *One Hundred Finnish Soundscapes* consists of a book and a selection of soundscapes recorded on a CD.

understanding sound environments. They explored “audible identities” of places across Europe, taking into account their soundscapes as components of sense of place, as well as historical and imaginary soundscapes (defined as the ones linked to people’s memories). Importantly, soundscapes were understood as a part of cultural heritage – fragile and ephemeral living heritage requiring preservation and enhancement. Within the project, both contemporary and historical sounds were considered, with particular attention towards identification and recording of those soundmarks likely to disappear in the near future.¹³⁴ One of the principal project outcomes was a map of European soundscapes, including over 1200 sounds. Among those entries, 15 were from Portugal (only one was recorded in Porto). The sound recordings gathered by each partner were organized into six broad categories: “acoustical signals”, “mechanical sounds”, “social sounds”, “sounds of nature”, “urban sounds” and “other sounds”. The classification was based on the theoretical work of R. Murray Shaffer, who coined the term “soundscape” and was a pioneer of soundscape research.¹³⁵ The European sound heritage map was conceived as an open-ended tool, where anyone could contribute with their own acoustic heritage recordings: the authors emphasize dynamic character of sound heritage and believe “that acoustic heritage is being built every day through individual experiences all around the different communities of Europe”.¹³⁶

Another large-scale project, *Sounds of Europe* (2011–2013), focused on the diversity of ways field recordings may be used for scientific, but also artistic purposes, with the emphasis on the artistic and experimental component. Among an array of themes covered, some touched acoustic identities of places and protected soundscapes, especially sound mapping projects and sound archives being built across Europe, for both documentation and artistic use. Three Portuguese organizations were among the *Sounds of Europe* members; however none of them was from Porto.¹³⁷

¹³⁴ The project partners were: Tampere University of Applied Sciences, known for the soundscape research, CRESSON (Centre for Research on Sonic Space and Urban Environment, Grenoble, France), the Phonogrammarchiv (Vienna, Austria) and Escoitar.org, a group of sound activists of diverse backgrounds from Spain, as well as two more Spanish partners – AGADIC (The Cultural Industries Agency of Galicia) and Fundación Illa de San Simón. The project was funded by the EC Culture Programme. See: *European Acoustic Heritage* (2010). Detailed description of the project submitted to the new call of the Culture Programme 2007-2013. [online] Retrieved from: <http://europeanacousticheritage.eu/the-project/>.

¹³⁵ The sound map, covering European countries and beyond, is interactive and accessible to anyone via project website. It was composed on the basis of several sound maps created previously by the project partners. Each sound recording is accompanied with an information card, containing description, exact recording location and date. However, no further classification of the soundmarks and soundscapes is displayed, though that issue is discussed in the research publication, *European Acoustic Heritage* (2012). Among other project outcomes, there were also a set of short films on sound memories of people across Europe, a traveling exhibition and a series of conferences and lectures.

¹³⁶ Kytö, Remy, & Uimonen, Eds, 2012, p. 65.

¹³⁷ *Sounds of Europe* was funded by the EC Culture Programme as well. The principal partners were Q-02, a workspace for experimental music and sound art from Brussels; MTG Group from the University of Barcelona, Sons de Barcelona, IRZY (Institute for Sonic Art Research) from Ljubljana, and CRISAP (Creative Research in Sound Arts Practice) from London. The

Over the past decades, since the mid 1990s, the British artist Stanza has undertaken a remarkable effort in exploring urban landscapes and acoustic identity of cities through recording sounds that reflect their sense of place and elicit people's memories. The artist set up the *Soundcities*, a global urban sound map, being available since 2000, and "the first online open-source database on city sounds", publicly accessible since 2003. The artist has established his own classification, recognizing 18 types of urban sounds and using mood as the main criterion. Porto is among dozens of Stanza's *soundcities*: his sound map reflects the sounds of the city's everyday life and stretches to an area beyond the historical center.¹³⁸

The survey of recent initiatives in the domain of urban acoustic identities revealed that, to great extent, they have been subject of interest of acoustic ecology experts and musicians, staying out of the principal focus of cultural heritage researchers. Inquiry into acoustic identities of cities has often been centered to the contemporary epoch and acoustic heritage has been interpreted as living heritage. When it comes to the issue of preservation of urban acoustic identities, which are subject to inevitable change, it has been tackled in several ways. One of the approaches is looking into the legacy of the past and attempting to recover and revive past soundscapes. That is the task of acoustic archaeology, a discipline that frequently puts into use contemporary technological achievements.¹³⁹ Another path is documenting contemporary soundscapes and soundmarks, through recording, archiving and sound mapping. The third approach is based on the development of immersive acoustic experiences, in order to grasp the ephemeral nature of sounds as living heritage. The two latter approaches have been of particular interest for this thesis, since both are oriented to the present rather than the past. Also, sound mapping may be interpreted as a form of cultural mapping, and, being

associated Portuguese organizations were: *Arquivo Sonoro* from Pernes, Binaural from Viseu (both archives aiming at exploring and preserving rural acoustic identity) and Green Field Recordings from Coimbra, devoted to unaltered field recordings.

See: <http://www.soundsofeurope.eu/>.

¹³⁸ However, the Porto sound map lacks information on when the recordings were made. The types of urban sounds and soundmarks the artist recognized are the following: ambient, atmosphere, beat, birds, boredom, churches, industrial, mechanical, music, noisy, people, rhythm, sirens, speaking, traffic, travel, voices, and weather. More information on the Stanza's global sound map project: www.soundcities.com.

¹³⁹ Acoustic archaeology (archaeoacoustics) is an auxiliary archaeological discipline that contributes to more thorough understanding of urban past. One of remarkable examples of recent research in that field is the Bretez Project, undertaken with the aim to recreate the sounds of 18th century Paris. The project was a work of an interdisciplinary team, consisting of a musicologist, a team of historians and a group of 3D experts. The reconstitution of the acoustic landscape of everyday life in the 18th-century Paris was based on historical documents, bibliographical sources and maps.

See: Cailloce, L. (2015, October 22). The Sound of 18th-Century Paris. [online] Retrieved from: <https://news.cnrs.fr/articles/sound-18th-century-paris>. Archaeoacoustics may also contribute to the study of cultural monuments and their history: for example, a recent acoustic study of the well-known cathedral of Santiago de Compostela significantly contributed to the knowledge on its properties as original, Romanesque structure (covered by posterior, Baroque elements) in a non-invasive way. The study used simulation methods in order to reveal and recover the original acoustics of the cathedral as one of the intangible components of its value. See: Suárez et al., 2015. Also see Section 2.3. of this thesis (Working definitions).

urban sound heritage ephemeral and fragile, acoustic experiences may be used as a tactics to acknowledge and value acoustic aspect of sense of place.

5.3.3. Soundscape research in Portugal and Porto

Recent research in the transdisciplinary area of soundscape studies in Portugal and Porto is characterized by a combination of scientific and artistic components. Latest research trends may be briefly illustrated by an overview of two important international conferences bringing together scientists and artists specialized in acoustic properties of city life, that have taken place in Portugal in 2014 and 2017, under the common title *Invisible Places*. The conferences were devoted to the matters of sound, urbanism and the sense of place, touching, among other themes, the issue of acoustic heritage. The first event took place in July 2014 in Viseu, as a part of a bigger happening named *Jardins Efêmeros* ("Ephemeral Gardens"). That ten-day long festival of sound, visual arts, architecture, cinema, dance, theater and lived experiences aimed at grasping the contemporary city in all its complexity.¹⁴⁰ The 2014 event offered a vast array of themes, among which one thematic stream was dedicated to urban sounds, identity and the sense of place. The challenges of protecting natural and urban soundscapes were discussed. A general tendency to emphasize a qualitative approach in sound mapping, analysis and urban planning was present.

The 2017 conference was held in Azores, in the island of São Miguel. It gathered some of the key contemporary researchers and artists in the area of soundscape studies.¹⁴¹ The focus of the event was on the holistic approach to landscapes, study of the role of sound heritage within them and exploration of complex dynamics between landscapes and soundscapes. Gustavo Costa, a soundscape researcher and musician from Porto, has significantly contributed to the research of contemporary acoustic heritage of Porto and other cities in Portugal, and beyond. The research activities started in 2010, when the team of *Sonoscopia*, the cultural association from Porto lead by Costa, began contemplating a project entitled *Porto Sonoro*

¹⁴⁰ Along with the conference, its artistic counterpart, "Sounding Cities", was held. It consisted of workshops, performances, concerts, sound walks and sound installations. As the curator, Raquel Castro, explained, the aim of the organizers was "transforming Viseu into an acoustically conscious city" and creating "a place of intersection between art, science and life". See: <http://invisibleplaces.org/2014/>.

¹⁴¹ The keynote speakers were the renowned sound ecologist Hildegard Westerkamp, sound artist and sonic thinker Sam Auinger, and the sensory architect and theoretician Juhani Pallasmaa.

(“Sounding Porto”).¹⁴² The team explored the contemporary sonic identity of Porto, created an online archive of selected sounds and made them publicly available free of charge. The project idea was largely based on Costa’s doctoral research at FEUP. A valuable sound map of Porto was created, representing geographical distribution of the soundmarks collected, and focusing primarily to the historical center. To organize the abundant acoustic materials representing Porto’s contemporary sonic identity, the research team established its own classification, adjusted to the needs of both expert and non-expert users of their platform. Seven categories were defined: “voices”, “identities”, “characteristics”, “specificities”, “celebrations”, “resonances” and “imaginary sound walks”.¹⁴³ “Voices” aimed at capturing the particularities of expressions and accent of the people of Porto; “identities” were about local everyday life stories; general soundscapes fell into the category of “characteristics”, while urban soundmarks were categorized as “specificities”. Different social events, from a church mass to the atmosphere at a football match, were classified as “celebrations”, while “resonances” were captured at specific, highly resonant places, such as tunnels or interiors of the buildings. The members of *Sonoscopia* have since used the database as a source of raw material for various artistic transformations. Artistic reinterpretations and transformations of the city sounds were classified within the last category, the “imaginary sound walks”.¹⁴⁴ *Sonoscopia* has since expanded the project to other Portuguese and foreign cities. *Porto Sonoro* grew into *Phonambient*, where the sound map of Porto was made denser and the territory covered was enlarged; the *Sonoscopia* team worked with local teams in Braga, Guarda, Tondela, Fundão and Castelo Branco, as well as in several cities outside Portugal, with the aim to enable them to work independently further, in line with the project goals.

¹⁴² *Porto Sonoro* was a part of a larger project, *Manobras no Porto*, which unfolded in 2011-2012 through dozens of cultural events spread across Porto. The principal goal was to contribute to revitalization of the historical center of Porto through multidisciplinary scientific and artistic initiatives and citizen engagement.

¹⁴³ See: Magalhães and Costa, 2013 (paper presented at the conference Echopolis — Days of Sound, Athens, Greece).

¹⁴⁴ The sound map of Porto as a result of the *Porto Sonoro* project is available at <http://www.portosonoro.pt/cartografia-sonora/>. In 2014, the researcher has interviewed Gustavo Costa for the purposes of this work, and comprised the article *Phonambient: When Cities Speak*. (2015). *CAMOC News 02* (April 2015), 10-11. [online] Available from: <http://network.icom.museum/camoc/publications/camoc-review/>. See also: <https://sensesofportugal.wordpress.com/2014/10/13/close-your-eyes-and-walk-through-the-city/> and <https://sensesofportugal.wordpress.com/2015/04/09/phonambient/>.

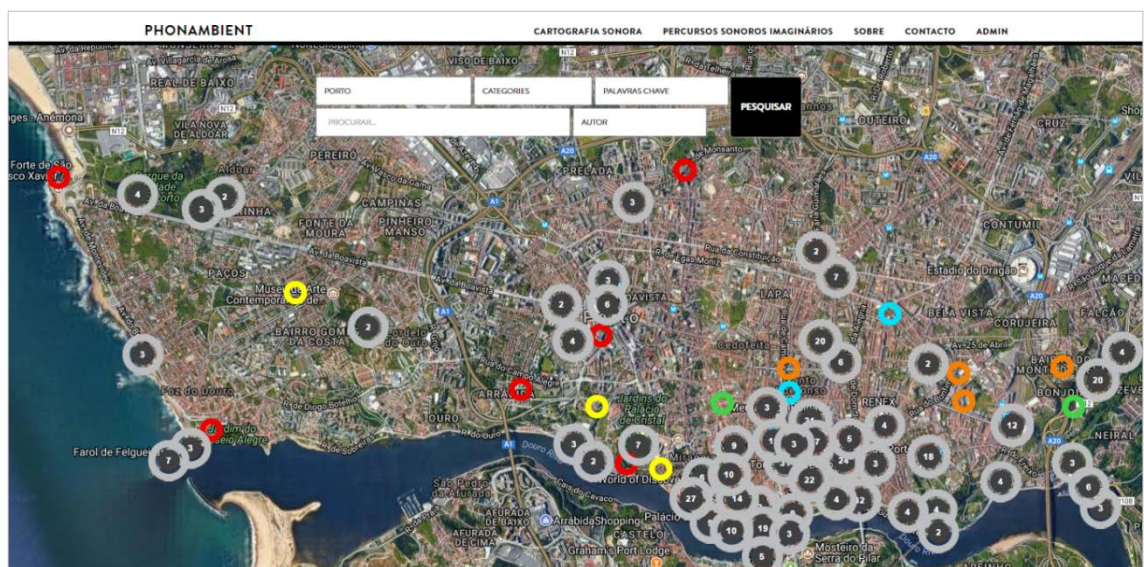
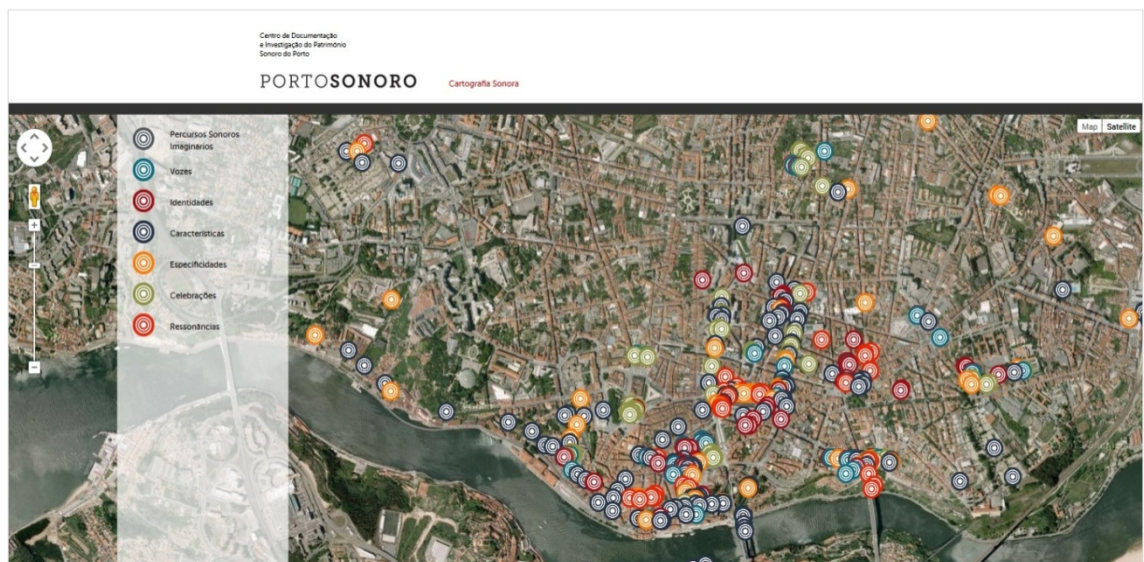


Image 5.7. The sound map of Porto, with the focus to its historical center. The outcome of the project *Porto Sonoro* by Gustavo Costa and *Sonoscopia*. Source: <http://www.phonambient.com/pt/soundmaps>.

Image 5.8. The expanded sound map of Porto, the outcome of the Phonambient, the continuation of *Porto Sonoro* project. Source: <http://www.phonambient.com/pt/soundmaps>.

5.3.4. Soundscapes as a component of sense(s) of Porto

Though the scope of this work has not allowed detailed investigation of the contemporary audible identity of Porto, its soundscapes and urban acoustic memory were addressed at several points in the course of the thesis development. The exploratory walks performed throughout 2014 and 2015 enabled the researcher to grasp the city's acoustic landscape, including experiencing the principal soundmarks and soundscapes mapped by Gustavo Costa and his team. The surveys and cultural mapping exercises with young artists and citizens of Porto also touched the contemporary urban soundscapes. Despite small sample and limited structure of the examinees, some information on the contemporary Porto's soundscapes could be obtained; also, it was possible to outline new research challenges and establish directions for further investigation.

In the brief questionnaire on the sense(s) of Porto, it was required that the participants write down their first associations about Porto, avoiding further indications on which type of assets was expected. Among the diverse answers, elements of the contemporary acoustic landscape of the city appeared: people of Porto and their specific local accent, and its natural features adding to the sense of place – the sounds of the ocean, seagulls, rain and wind. Porto's present-day soundscapes and soundmarks were also contemplated within the exercise *A day in Porto with the eyes closed* (June 2015), that focused on the multisensory elements of contemporary urban identity. Again, people and their specific accent emerged as one of the defining features of the sense of the city. The participants suggested establishing contacts with local communities and listening to people's stories as a way for a visitor to grasp the "authentic" Porto. Among the elements of the proposed itineraries, experiencing the hustle and bustle of the city and its everyday life, different acoustic effects of monumental architecture (including spaces of silence and contemplation), or sounds of traditional and contemporary Portuguese music were also mentioned. Almost all itineraries included the ocean and its sound as a key element of Porto's acoustic landscape. In *Senses and the city* (November 2015), the expansion of the first workshop on the sense(s) of Porto, the issue of endangered soundscapes was pointed out by one of the contributors, as a part of a broader problem – gentrification, rapid extinction of old ways of life and changing identity of the (historical) city. *Personal Porto* (October 2016), the third in a series of exercises, was centered on mapping participants' personal geographies; among other questions, the examinees were also requested to define and map "the sound of Porto". Once more, the most frequent answers were related to the people of Porto and their everyday life (people in the

streets and other public spaces, everyday hustle and bustle, a social gathering at a bar, a football match), and to the ocean (the sound of waves, seagulls). The most frequently mapped places were the Bolhão market, Ribeira and Aliados, as well as Foz and the oceanfront. In the opinion of one of the participants, however, the acoustic landscape of Porto has been taken over by traffic, and thus defined traffic noise as the main sound of Porto.¹⁴⁵

5.3.4. Possible paths for further research

It is proposed that further investigation into the contemporary soundscape of Porto continues in two directions: through documenting and archiving sounds, and through developing immersive acoustic experiences.

The work on the sound mapping and sound archive of the historical center of Porto by Gustavo Costa and *Sonoscopia* is an important base for multidisciplinary cultural research related to sound.¹⁴⁶ As that and other research groups have pointed out (Jarviluoma, H. *et al.*, 2009; Magalhães and Costa, 2013), the sound archive created needs to be revisited regularly, in order to grasp urban dynamics and change.

The sound mapping methodology can be used as a form of cultural mapping, too. In case of Porto, it is possible to expand Costa's sound map, both in geographical scope and in terms of sound categorization, so that more not only historical center is covered, but also mundane cultural landscape and more aspects of everyday life of citizens.¹⁴⁷ In that regard, people-centered approach, where the very citizens are engaged in proposing soundmarks and soundscapes they find worth preserving, would contribute to defining and mapping possible new categories of acoustic heritage. One of those categories may contain soundmarks and soundscapes in danger of disappearing, and represent a contribution to documenting and safeguarding intangible heritage. Another contribution to cultural heritage studies could be to complement registers of built heritage with their corresponding soundmarks or acoustic ambiances. As the results of cultural mapping exercises in this thesis have indicated, expanding

¹⁴⁵ Also see Chapter 4, Cultural mapping exercises, and Appendix A5.

¹⁴⁶ In the personal interview conducted for the purposes of this research, when asked about the possible use of the archive and future research possibilities, Costa mentioned one particularly striking example: for linguistics experts, having access to professionally recorded samples of people's speech, revisited in regular intervals, would enable significant advancement of studies in their field, since changes in language, as living and dynamic system, could be efficiently tracked and investigated nearly as they happen.

¹⁴⁷ Within *Phonambient*, the initial sound map established in the previous project, *Porto Sonora*, already spread beyond the limits of historical center of Porto. A new category of "ambiances" was introduced, covering general sounds related to street life or natural environment.

the group of soundscapes and soundmarks related to the natural components and features of Porto would provide more thorough understanding of its contemporary sense of place. The omnipresent traffic noise represents a particular threat to acoustic landscapes of today's cities: thus, ambiances of silence and contemplation may be pointed out as one of the possible future sound mapping categories. While being of extraordinary importance for its future, registering and mapping, is however, just a representation of contemporary acoustic heritage. Creating immersive sound experiences, embedded in physical, urban environment, would engage people in grasping, valuing and preserving the sense of their city. All these issues, however, are situated beyond the scope of this work and have to be allocated for further, more in-depth investigation.

5. 4. Urban smells and olfactory identity

5.4.1. The history of smellscape research

Despite the fact that sensory studies have no longer been exclusive domain of psychology of perception, and the growing research initiatives related to senses throughout social sciences, the area of smellscapes and urban olfactory identity remains underexplored. There is a significant body of literature that touches those themes in the domain of anthropology (see: Classen et al., 1994; Drobnick, Ed., 2006; Reinartz, 2014; Howes and Classen, 2014) while sociological literature in the field is scarce.¹⁴⁸ Recently, studies on olfactory landscapes have been developed in the area of architecture and design, which will be addressed further in this section.

In cities of the past, smell primarily used to be an indicator of urban health and hygiene. In that regard, one cannot but be reminded of terrible living conditions and cultural pathology across great European cities at the time of industrial revolution. In scientific studies of history of architecture and planning, many depictions of those changing urban environments have revolved around their olfactory landscapes.¹⁴⁹ However, one famous socio-political work, the Engels' *The conditions of the working class in England in 1844* (published in 1845), offers a particularly memorable account of the state of the then industrial towns. There, based largely

¹⁴⁸ For an overview of recent research on the olfactory identity in those disciplines, see: Waskul et al, 2009.

¹⁴⁹ See, for example, Leonardo Benévolo's analysis of the birth and development of industrial town, in his seminal work on the history of modern architecture (Benévolo, 1971).

on his own observations from the exploratory walks, Engels vividly portrayed the city of Manchester in the mid-19th century and its changing sense of place.¹⁵⁰ Such description could as well correspond to Porto during posterior decades, where hundreds of *ilhas* emerged throughout the urban landscape following the city's industrial development.

In his well-known essay, Engels wrote:

“The town itself is peculiarly built, so that a person may live in it for years and go in and out daily without coming into contact with working-people's quarters or even with workers; that is, so long as he confines himself to his business or to pleasure walks. ... The south bank of the Irk is here very steep and between fifteen and thirty feet high. On this declivitous hillside there are planted three rows of houses, of which the lowest rise directly out of the river, while the front rows of the highest stand on the crest of the hill in Long Millgate. Among them are mills on the river; in short, the method of construction is as crowded and disorderly here as in the lower part of Long Millgate. Right and left a multitude of covered passages lead from the main street into numerous courts, and he who turns in thither gets into the filth and disgusting grime the equal of which is not to be found – especially in the courts which lead down to the Irk and which contain unqualifiedly the most horrible dwellings which I have yet beheld. In one of these courts there stands directly at the entrance, at the end of the covered passage, a privy without a door, so dirty that the inhabitants can pass directly into and out of the court only by passing through foul pools of stagnant urine and excrement. This is the first court on the Irk above Ducie Bridge – in case anyone should care to look into it. Below it on the river there are several tanneries which fill the whole neighbourhood with the stench of animal putrefaction. ... The view from this bridge, mercifully concealed from mortals of small stature by a parapet as high as a man, is characteristic for the whole district. At the bottom flows, or rather stagnates the Irk, a narrow, coal-black, foul-smelling stream, full of debris and refuse, which it deposits on the shallower right bank. In dry weather, a long string of the most disgusting, blackish-green slime pools are left standing on this bank, from the depths of which bubbles of miasmatic gas constantly arise and give forth a stench unendurable even on the bridge forty or fifty feet above the surface of the stream. ... Above Ducie Bridge, the left bank grows more flat and the right bank steeper, but the condition of the dwellings on both banks grows worse rather than better. ... Everywhere heaps of debris, refuse, and offal; standing pools for gutter, and a stench which alone would make it impossible for a human being in any way civilized to live in such a district. ... If the totally planless construction is injurious to the health of the workers by preventing ventilation, this method of shutting them up in courts surrounded on all sides by building is even more so. The air simply cannot escape; the chimneys of

¹⁵⁰ It is important to note that the observation and description were Engels' only tools to document the situation, since photography had not yet been invented at the time.

the houses are the sole drains for the imprisoned atmosphere of the courts, and they serve the purpose only so long as fire is kept burning.”¹⁵¹

The Engels’ text reminds of an important fact that, in the cities of the past, the way urban smells were experienced depended primarily on people’s social class and education. While historical cities could be interpreted as “sites of olfactory conflict”,¹⁵² olfactory landscapes of today have transformed radically, thanks to modernization and urban management. Ivan Illich has noticed that modern smellscape have become stereotypical: “Increasingly the whole world has come to smell alike: gasoline, detergents, plumbing, and junk foods coalesce into the catholic smog of our age”.¹⁵³

However, there is a difference in smell perception depending whether a person is actively engaged in searching for olfactory stimuli, or with their focus elsewhere, or pursuing another activity while being exposed to such stimuli – as recent contributions in diverse scientific disciplines have indicated, contemporary olfactory landscapes turn out to be much richer than in Illich’s vision.

5.4.2. Urban olfactory identities

Two streams have been recognized among recent research projects on urban olfactory identities: one oriented to the relationship of smells and memories, often with a historical component, and other, focusing on the taxonomy and mapping of urban smells.

An example from Istanbul, the research on the *Scent and the City* and an exhibition curated by Lauren Nicole Davis in 2016, may be pointed out to illustrate the first group. The starting point was to explore “how different smells can take us back to particular places”, being aware that, though scents may elicit different memories in each individual, they also bear larger cultural connotations and reflect common heritage values. The emphasis was given to the historical context – olfactory urban history of Istanbul and entire Turkey was examined and represented through experiences of historically important scents. One of the exhibition sections was dedicated to the important issue of changing smellscape. Relevance of the

¹⁵¹ The citation from the Engels’ *Condition of the Working Class in England*, chapter “The Great Towns” from the translation into English authorized by the author in 1887. Source: Engels, F. (2012). *The Condition of the Working-Class in England in 1844* (first published in 1845). Dortmund: Tredition Classics, pp. 57-93.

¹⁵² Henshaw, 2014: 12.

¹⁵³ Illich’s 1985 work quoted in: Zardini, 2005: 268.

research is also in drawing attention to fragile and disappearing olfactory landscapes, and the need to raise awareness about scents as intangible heritage.¹⁵⁴

Among scarce studies related to urban smells in the field of architecture and design, it is worth pointing out the recent work of Victoria Henshaw, belonging to the second research stream. In the book *Urban Smellscapes: Understanding and Designing City Smell Environments* (2014), based on her doctoral research on olfactory landscapes, Henshaw provided a holistic view to the issue of smell and the city. Besides drawing together previous knowledge on urban smellscapes, particular contribution of the research was in illuminating the role and possibilities of olfactory component in design and placemaking solutions for contemporary urban environments. Henshaw's work was based primarily on the place-specific, experiential approach to smells in the city and their meanings. She argued for *smellwalking* as the principal method of inquiry, and tested it in several English cities. While the researcher's main focus was on olfactory challenges and opportunities in urban planning and design, the insights on smells and the city, tackling smells in historical cities, or the relationship of smells and memory, were found particularly relevant for the context of this thesis.

When it comes to representing urban smellscapes, Henshaw has not defined strict rules: being her smellwalks place-specific and participatory, people who took part in the activities could decide on the way to represent their observations on urban smells. Most often, they provided oral or written descriptions and attitudes related to olfactory experiences, and marked smell sources on their route maps.

Other researchers have proposed systems to represent and map smells. As noted earlier, in the Chapter 3 of this thesis, the philosopher Madalina Diaconu has argued that the well-known visual mapping methodology of Kevin Lynch is applicable for mapping urban olfactory landscapes: "landmarks" could be translated to smellmarks – the remarkable and outstanding smells of relevance for urban identity; "nodes" could be interpreted as the smell sources, while "paths", "edges" and "districts" could refer to distribution of smells and the areas where they may be sensed.

Another interesting recent approach has been developed by the artist, smellscape researcher and graphic designer Kate McLean. In her smell maps, developed on the basis of people's inputs gathered at smell walks, McLean represented origin of smells, their range and the way they drift in a visually striking and easily graspable way. The example of one of her smell maps (see

¹⁵⁴ As Davis explained, one of the principal challenges was how to display the intangible and elusive exhibits. Therefore, a mechanism to exhibit scents in the form of "smoke" was developed particularly for the purpose of the exhibition. See: Satici & Çetin, 2016.

Image 5.9.) shows dots, which represent the smell sources, concentric shapes, which suggest their intensity and range, and distorted shapes, suggesting how smells waft throughout urban space.

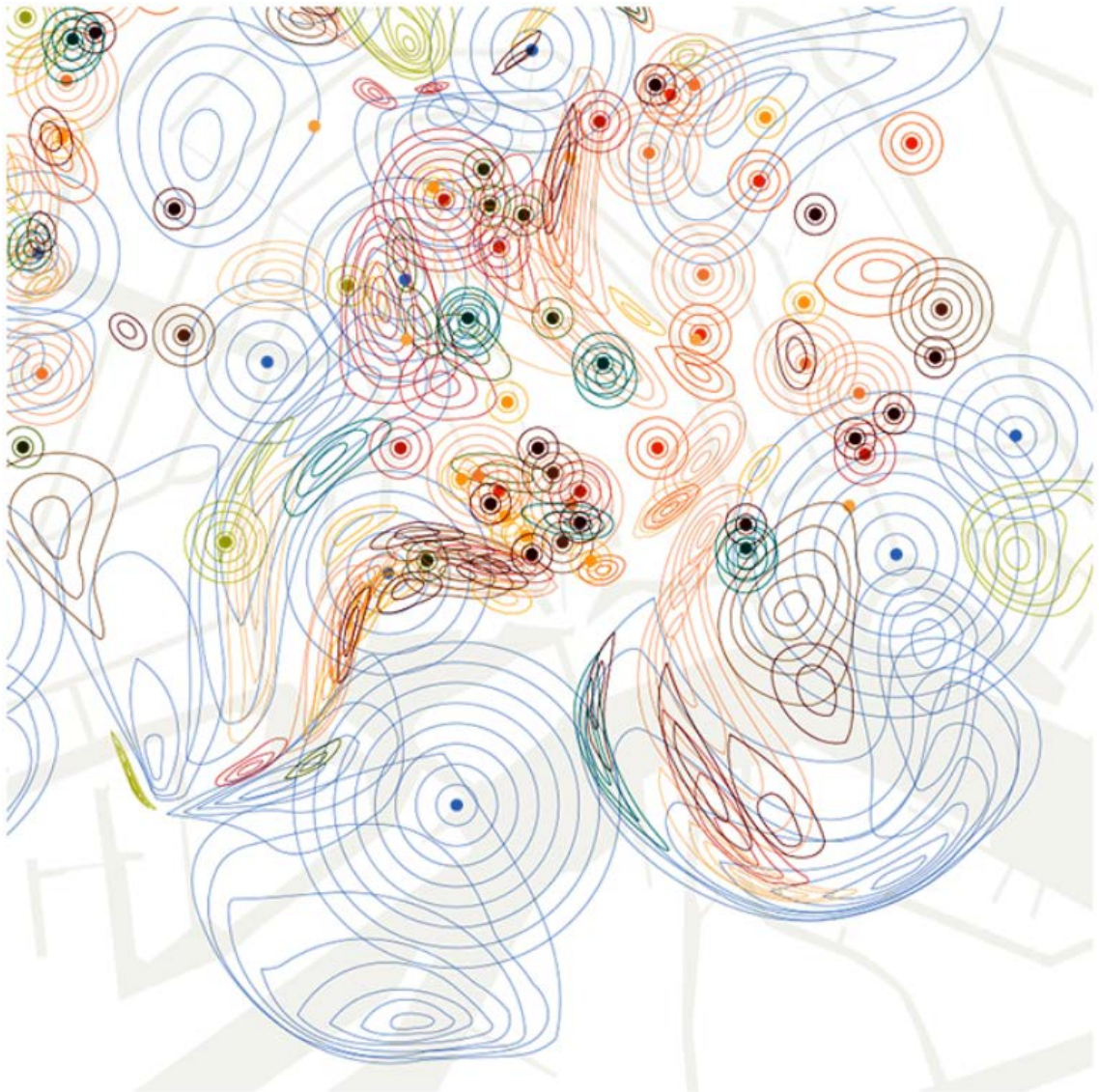


Image 5.9. The smell map of Amsterdam (2014), developed by the smellscape researcher and artist Kate McLean.

Source: <http://sensorymaps.com/portfolio/smellmap-amsterdam/>.

It was recently determined that humans can detect over one trillion olfactory stimuli,¹⁵⁵ therefore, categorization of urban smells turns out to be a particular challenge. Participants in one of McLean's collaborative exercises, for example, have detected over 650 smells that the

¹⁵⁵ See: Bushdid et al., 2014.

researcher later organized into more than 50 groups, so that it turned out difficult to represent them all on a smell map. However, the division into three principal olfactory categories – the curious/unexpected smells, episodic smells and background smells – could easily be represented.¹⁵⁶

Attempts to document and archive smells and scents have also been undertaken, with various approaches to that challenging task. In 1990, the world's first scent archive, the French *Osmothèque*, was founded. However, it is oriented to the “world's fragrance heritage”, that is, the history of perfumery, rather than to urban smellscape.¹⁵⁷ A recent research project by the Canadian architect, environmental designer and philosopher Natalie Bouchard, entitled *The power of the smells to trigger various spatio-temporalities (Timescapes) in the environment*, aimed at creating an archive of people's olfactory memories. The archive consists of short stories about memorable olfactory experiences contributors had in the past, marking a particular moment in their life. While the experiences had a spatial component, the researcher's main interest was, however, in the temporal aspect of olfactory memories, designated as *timescapes*.¹⁵⁸

Similarly to the initiative to register and preserve meaningful soundmarks and soundscapes, an advanced and so far unique initiative to explore and safeguard olfactory landscapes has been undertaken in Japan. The Japanese government, considering not only the odour control, but also the impacts of pleasant and meaningful smells as important components of a high quality environment, has listed *One hundred sites of good fragrance* across the country. The entries have been chosen on the basis of proposals gathered from the citizens. The selected olfactory sites range from the ones deriving from natural environments (such as the scent of rocky coast, or peach blossom fragrance), to memorable urban scents (for example, a mix of aromas at a market early in the morning, or, the smell of old bookshops) all linked to specific places.¹⁵⁹

¹⁵⁶ The categorization developed by the author is based on the works of Porteous (1985), Henshaw (2013) and Quercia (2015). For more detailed insight into the McLean's research, see the author's website: <http://sensorymaps.com/>.

¹⁵⁷ The idea to found an international scent archive is, however, much older, dating back to 1976.

See: <http://www.osmotheque.fr/en/about/>.

Victoria Henshaw had also set up an online olfactory world map, open for people's contributions, with an idea to document, explore and assess everyday olfactory landscapes. However, the initiative did not develop further due to the researcher's premature death of cancer in 2014.

¹⁵⁸ Bouchard, N. (2013). *Le théâtre de la mémoire olfactive: la pouvoir des odeurs à modeler notre perception spatio-temporelle de l'environnement*. (Unpublished doctoral dissertation). Université de Montréal, Montréal.

¹⁵⁹ According to: Henshaw, 2014: 15.

5.4.3. Smellscapes as a component of sense(s) of Porto

In the course of the work on this thesis, the issue of smellscapes was detected as an underexplored territory in cultural heritage inquiry and tackled as an important part of the exploration of sense(s) of Porto. Despite the complexity of the subject, scarcity of previous research in the field, and limited scope of the exercises conducted with citizens and young artists, it was possible to obtain some conclusions on the city's olfactory identity and envision paths for expanding the work in the future.

Smellscapes were addressed at different stages of the thesis development. The survey of the city's territory through exploratory walks, conducted over two years and in all seasons, made it possible for the researcher to experience elements of Porto's olfactory landscape. Upon analysis of the outcomes of cultural mapping exercises with artists and citizens and the questionnaire on the sense(s) of Porto, information was obtained on its contemporary smellscapes as well.

For example, components of the contemporary olfactory identity of the city appeared among a diversity of answers on first associations about Porto: smell of the ocean, smell of the air saturated with humidity on a rainy day, traditional food aromas, even the scent (or odour) typical for the old historical buildings in the city center.

In the workshop *A day in Porto with the eyes closed*, the smell of the ocean, pleasant scents of Porto's gardens and parks and diverse food aromas emerged repeatedly in almost all suggested itineraries. Within the second workshop, *Senses and the City*, one of the proposals, which revolved around writing and mapping record of a sensory walk, brought up smells of typical foods and the scent of crisp and humid air as the most striking elements of the olfactory landscape along the route explored.

Similarly to the case of urban sounds, the exercise *Personal Porto* contained a question directly referring to olfactory identity of the city: participants were required to define "the smell of Porto" and map locations where it may be sensed. Most frequently, their responses were related to principal natural components of Porto's landscape: the Douro riverside and the ocean, as well as the weather conditions (the fresh and humid scent of rain). Many examinees mentioned some typical smells that can be sensed in the streets of Porto at any time: sweet-and-sour odour throughout the Ribeira area, smell of "old things", or fried food. Others focused on scents that can be sensed only in particular periods of the year, or on

specific occasions, such as roasted chestnuts in late autumn and winter, or basil in summer, around the São João celebrations.

Among the “olfactory” sites, Ribeira and the Douro riverfront, Foz, Matosinhos and individual locations in the historical center (Clérigos, São Bento, Santa Catarina Street) were most frequently mapped. Importantly, responses often contained not only spatial, but also temporal component.



Image 5.10. On the olfactory identity of Porto: the map of chestnut vendors' stands across the city, based on the register of permits issued by the municipal authorities, 2014.

Source: <http://observador.pt/2014/11/11/quentes-e-boas-porto-comem-se-aqui-interativo/>.

On the basis of the feedback obtained from the workshop participants, the bibliographical sources on the sense(s) of Porto and the researcher's own field documentation, a smell calendar was created as an attempt to illuminate the olfactory landscape of contemporary Porto. In the calendar, temporal factor was taken into account, so that both seasonal smells and those present all year round are displayed. A simple division has been established: natural components of urban landscape, smells linked to weather and atmospheric conditions, flowers and plants, food-related scents, other everyday-life smells. In the calendar, the grouping is

reflected in the different text colours, while font sizes correspond to the frequency of the smells' presence among the responses obtained and the within field documentation.

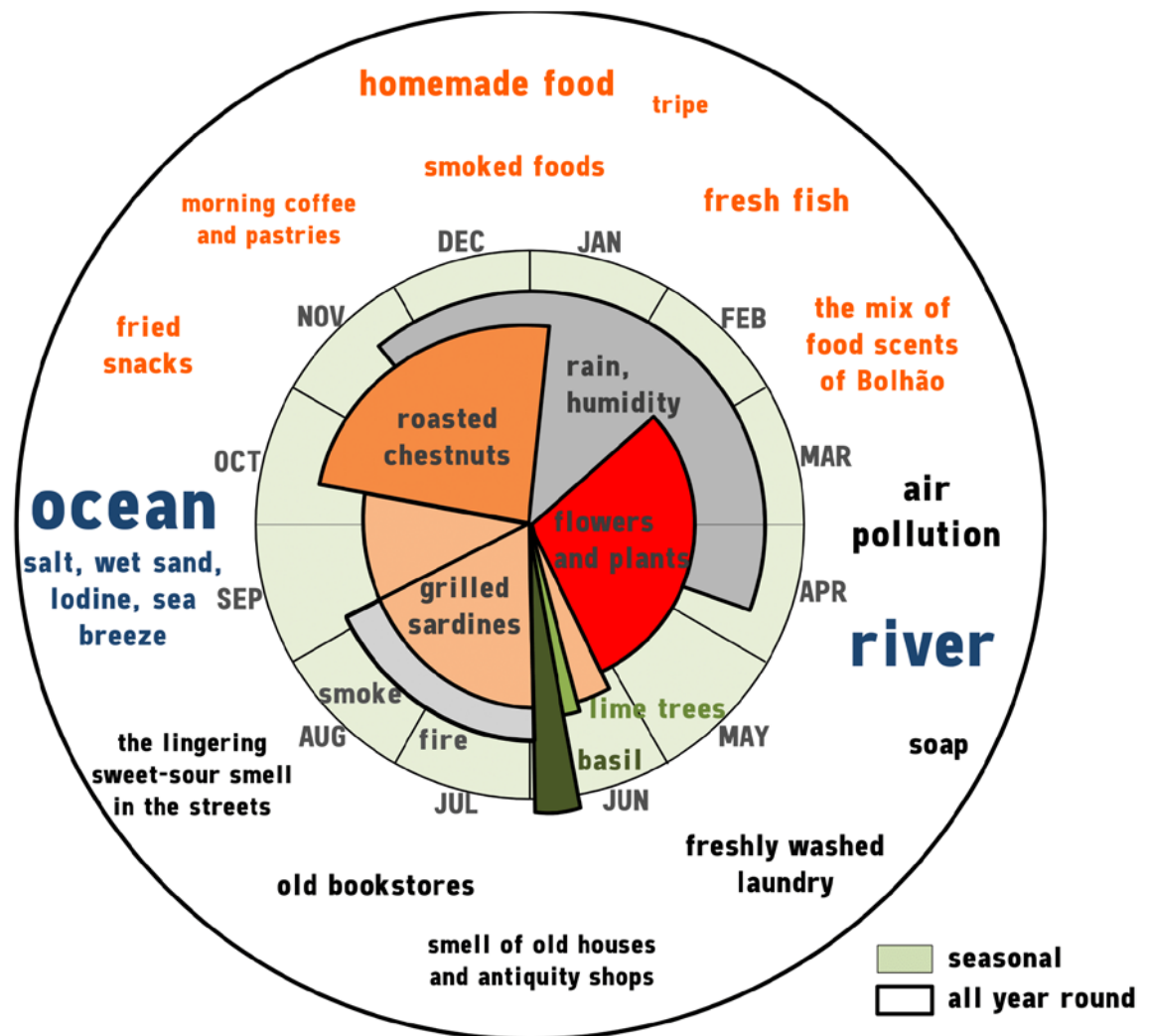


Image 5.11. The smell calendar reflecting the contemporary olfactory identity of the city of Porto.

Created by the author, based on the information gathered through field survey, questionnaires and secondary sources.

5.4.4. Possible paths for further research

Possible paths for further investigation into the contemporary olfactory landscape of Porto may lead in two directions: registering and mapping memorable smells, thus documenting the relation between olfactory experiences, memories and places, and through developing ways to actively experience smell environments key to the contemporary urban identity.

The task of smell mapping poses significant challenges, due to the elusive nature of the mapping subject. As discussed, it is extremely difficult to pinpoint, measure, describe and categorize olfactory experiences, or to grasp the diversity of memories they elicit in each individual. However, smell mapping may be used as an innovative form of cultural mapping, and as a participatory technique for grasping attributes and values of contemporary urban landscape. Citizens may be engaged in defining the most significant olfactory locations of the city: for that purpose, the methodological tool developed and used in this work for mapping “personal geographies” could be easily adjusted. Such tool would enable mapping both people’s personal olfactory memories linked to a particular place and those smells that have broader cultural connotations and a meaning for an entire community. If complemented and analyzed with other sensory maps of the same geographical area, sites and ambiances with particular multisensory properties could be detected and valued.

The next step would be creating immersive experiences unfolding in physical, urban environment, to engage people in grasping olfactory landscape and the sense of the city they live in or visit.

It was impossible to cover these issues more in-depth within the scope of this work, yet the aim of the researcher is to address them within future projects.

As it was confirmed throughout the research activities for the purpose of this thesis, including the ones related to olfactory landscapes of Porto, gastronomy is one of the keys to grasp its contemporary sense of place. Therefore, the next section revolves around the social role of the senses of taste and smell.

5.5. Traditions in making: Porto and its *francesinha*

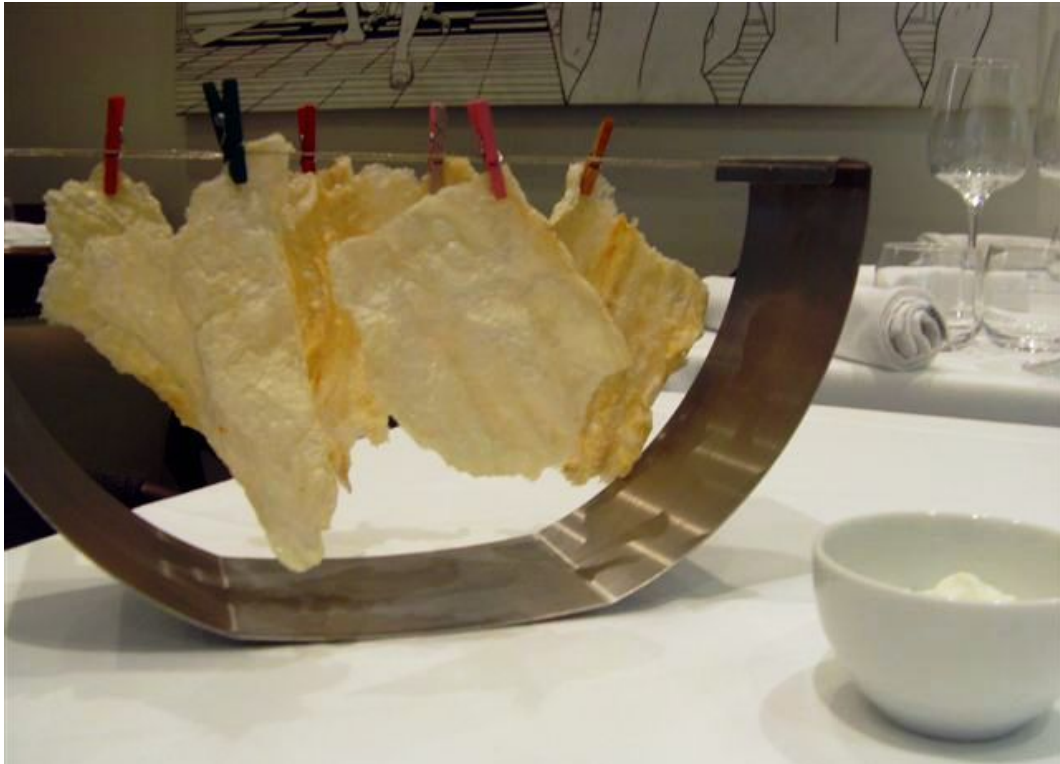
5.5.1. The choice of the subject

Similarly to the Section 5.2, that was focusing on emerging new urban landmark and attribution of heritage values to them, the present section also deals with emerging heritage, yet now in another, intangible domain. Being the values and traditions related to food production and sharing of particular relevance in the Portuguese cultural context, a tradition in making, that of Porto's *francesinha*, was chosen as the subject of inquiry.

The most common first association regarding Portuguese gastronomy is probably codfish – more precisely, salt cod, for which hundreds of imaginative recipes exist, and have been constantly reinvented. One remarkable example of such reinvention, interestingly, comes from a foreigner: upon his arrival to Lisbon, in late 1990s, Ljubomir Stanišić, now well-known Yugoslav – Portuguese chef, created an attractive dish made of salt cod. The dish was named “cod fish clothesline” and it took Stanišić about six months to develop it to perfection. It instantly became the signature dish of his Lisbon restaurant. The principal ingredients are the cod fish (dried cod stomach) and the chef's impressions of urban setting of Lisbon. The preparation process of the cod tripes takes more than two weeks. The tripes are then fried in olive oil and served with aioli sauce, seasoned with piri-piri and coriander. The dish brings about the memory of tough life in the old times, when not everyone could afford best meat, and the remains (such as cod tripes in this case) had to be used among common people in most creative ways to make a quality meal. The way the dish is served contains a direct reference to contemporary Portuguese architecture: it is meant to evoke Alvaro Siza's canopy of the Portuguese Pavilion, which deeply impressed the chef when he saw it at the Expo 98 upon arrival. When rotated, the dish also resembles sails and hulls of ancient ships that brought Portuguese to discover faraway lands and cultures.

This multiple-coded creative work engages senses and evokes associations: it is simultaneously an interpretation of various references on architecture and urban life of Lisbon (most obvious are the clotheslines seen in old Lisbon neighbourhoods), and an expression of a contemporary vision of the essence of Portuguese cuisine.¹⁶⁰

¹⁶⁰ The chef was born in 1978 in Sarajevo, Bosnia and Herzegovina. His family moved to Serbia due to the Bosnian civil war, in the first half of 1990s, when he was at his teenage years. He discovered gastronomy there. However, he ended up immigrating to Portugal, and has been living in there longer than in any of the former Yugoslav republics. Thus, he considers himself as much Portuguese as Yugoslav. He has travelled across Portugal in order to get acquainted and inspired with the



CLÉRIGOS FRANCESINHA BARS IN THE DOWNTOWN
 HOME FOOD COLD PORT WINE RIBEIRA
 GASTRONOMY CULTURE HERITAGE
 GRANITE ARCHITECTURE PEOPLE SEA
 CITY PARK DIVERSITY HISTORICAL CENTER MONUMENTS BIFANA

Image 5.12. Ljubomir Stanišić, *O Estendal do Bairro* (Cod Fish Clothesline), 1998.

Source: www.100maneiras.com

Image 5.13. The first associations of citizens of Porto about their city, where francesinha occupies an important spot.

Based on the results of the questionnaire on sense(s) of Porto distributed on various occasions during the work on this thesis.

gastronomy of different regions. He has been frequently present in the media recently, thanks to the popularity of his TV show *Pesadelo na Cozinha* (2016).

The “cod fish clothesline” is an example of how cultural influences and exchange can reinforce creativity and how sense of place can be expressed intuitively, in a condensed, multisensory form.

Salt cod, however, cannot be considered specific for any particular Portuguese city. Therefore, the researcher has looked for other foods that could be examined in order to learn about the Porto’s sense of place. An example of such a dish may be *tripas à moda do Porto* (the tripes prepared in Porto fashion): it is well-known that *Portuenses* have even been nicknamed *tripeiros*.¹⁶¹ However, another, more recent culinary invention, that of *francesinha*, was found an even more adequate example, for several reasons.

On various occasions during the course of this research, a brief survey was conducted among citizens of Porto that also contained a question about their favourite foods. Despite the small sample, it was evident that the participants’ preferences were largely towards traditional and local foods, and *francesinha* stood out both as a favourite food and as one of the first associations to the contemporary city of Porto.¹⁶² It was also highlighted throughout the cultural mapping exercises conducted with artists and citizens. That information helped orienting further investigation and lead to more thorough insight into the invention of *francesinha*. The case of *francesinha* was used to illuminate the sense(s) of Porto through the realm of taste and smell, and also to observe some issues of change, authenticity and the Portuguese taste.

5.5.2. The creation of *francesinha*

The history

It is known exactly when and where *francesinha* came to be. The dish was first created in 1952, in the restaurant named *Regaleira*, situated in Rua de Bonjardim in Porto.¹⁶³ It was Daniel David da Silva who created it, by adjusting the French *croque monsieur* to Portuguese taste. Back in the 1950s, Silva used to work in the hotel and tourism sector in France and Belgium. The owner of *Regaleira* at the time, Abrantes Jorge, who was in the hotel business,

¹⁶¹ The nickname dates back to the age of naval discoveries. At the time, large percentage of meats available used to be cured in order to preserve them, and delivered as food supplies for the ship crews. Thus common people that stayed in the city were often left merely with animal intestines, which could not be preserved. Legend says that is how *tripas à moda do Porto* came to be – culinary creativity was boosted by the lack of resources.

¹⁶² For more details on the questionnaire, see the section 4.3. Cultural mapping exercises. For its contents, please see Appendix A.I.

¹⁶³ According to the present owners, Francisco and Tiago Passos. Graça Lacerda, expert of Casa do Infante (the municipal archives of Porto) dates its creation into 1953.

befriended him at one of his frequent business trips to France, probably during the late 1940s or the beginning of 1950s. At the time, Silva was working as a barman. Soon, the owner of *Regaleira* invited Silva to return to Portugal and work in his restaurant (later, in the 1960s, he even became a partner). *Regaleira* of the 1950s was principally a seafood restaurant, yet some snacks were served at the counter and among them the Silva's new sandwich. A simple grilled ham and cheese sandwich available in any French snack bar was upgraded with a selection of Portuguese meats and adjusted to local taste: a few slices of roast pork, fresh sausage and *linguiça* – smoked pork sausage seasoned with garlic and paprika – were added. The key component of the sandwich, however, was the hot sauce. Daniel Silva was a ladies' man, and particularly fascinated with the beauty of French women: therefore, as a sign of admiration, the sandwich was named *francesinha*, meaning "a French girl".¹⁶⁴

Francesinha was initially single men's snack, served at the counter, in the afternoon or very late at night, after the cinema sessions. For about a decade after its invention, it was only served in *Regaleira*.¹⁶⁵ In 1962, one of its former employees founded another *francesinha* restaurant, *Mucaba*, in Vila Nova de Gaia (Canidelo), where a similar recipe was used.¹⁶⁶ From then on, recreations and variations of the Portans' favourite snack spread around the city and beyond (including the most recent, vegetarian version). Over time, *francesinha* was transformed into a meal rather than a snack, since it became larger in size, often topped with fried egg and accompanied with french fries. With the increase of tourism, especially in recent years, this local dish gained international recognition – it has been elected one of the best world sandwiches more than once.¹⁶⁷

¹⁶⁴ In this context, it is worth noting that the French women of the time were much less conservative in their behaviour and the way they dressed than a fashion trend already at the end of 1940s and during the 1950s in big European centers such as Paris and London.

Legends have still been told about Silva's life of a Don Juan. In the archives of *Regaleira*, there is a copy of a document from the 1960s, referring to his only known marriage – with a 13-year old girl (a declaration of consent given by the girl's mother).

¹⁶⁵ This fact is illustrative of social history of Portugal and Porto: until the 1970s and the end of dictatorship, women were rarely customers of *francesinha*, since most of them were not employed and stayed at home caring for family.

¹⁶⁶ While it was easy to reproduce all ingredients of the sandwich, none of the employees of *Regaleira* knew all the details of the original recipe for the hot sauce.

¹⁶⁷ For example, by the site AOL Travel, in 2011, or the well-known Spanish travel magazine, Condé Nast Traveler. In his recent travel show, *Parts Unknown*, the episode on Porto, the famous chef Anthony Bourdain also tried *francesinha*, among other snacks and dishes.



Image 5.14. The *Regaleira* restaurant, Rua de Bonjardim, Porto downtown. Just like the main features of the interior, the signage, according to the owners, also remains unaltered since the 1950s.

The recipe

Francesinha was originally served as a small round wheat bread known as *pão bijou*, or *pão de cinco quinas*, stuffed with slices of ham and cheese, two types of sausage (fresh and smoked – *salsicha* and *linguiça*) and sliced roast pork. The bread was then topped with cheese slices (*pão bijou* was later replaced with *pão de forma*, the white sandwich bread sold in loafs).

The first step in preparation is to cut the bread in half, adding the ham and sausages layer, and lightly toast it, so it gets crunchy. Then, a slice of cheese, thinly sliced roast pork and more cheese are added, and covered with another half of the bread. The sandwich is grilled a bit more, and covered with more slices of cheese. When the top layer of cheese is melted, *francesinha* is transferred to a plate and a generous amount of the hot sauce is added. Then, the snack is ready for serving. In *Regaleira*, the “original” *francesinha* is still prepared in the way described.

In other restaurants around Porto (and the *Regaleira* itself has these options upon request), *francesinha* usually contains a thin beef steak instead of pork, and is optionally topped with fried egg. Initially, the sandwich used to be served with a small glass of fruit juice, which helped counterbalance spiciness of the sauce.¹⁶⁸ Nowadays, it is most often served with french fries and accompanied with a glass of beer.

Regaleira is known for the quality, verified origin and mode of preparation of the *francesinha* ingredients. The pork is roasted in a wood-fired oven. The sausages have been supplied exclusively from the same local producer, *Salsicharia Leandro*, with the shop at the nearby Bolhão Market, ever since the dish was invented. The bread also comes from a long-time supplier.¹⁶⁹ The hot sauce is freshly made every day, in two variations, standard and extra-spicy, known as *á Leixoes*.¹⁷⁰ Its main ingredients are tomato, piri-iri and beer; however, the exact recipe has been kept secret. The preparation process starts in the restaurant kitchen, and the sauce is finalized at the counter before serving, so that no staff member knows the entire recipe. The written version is kept in the *Regaleira*’s safe.

¹⁶⁸The restaurant management has been considering reintroducing the fruit juice to accompany *francesinha*, in order to be faithful to the original. Source: interviews with Tiago and Francisco Passos, from the *Regaleira* owners’ family held on June 27th and July 4th, 2017.

¹⁶⁹ Several bread suppliers have changed since the 1950s, but the only reason is the initial ones had closed. For decades, the entire production of *Salsicharia Leandro* was bought by *Regaleira*. With the expansion of *francesinha*, the company started supplying other restaurants, which required expansion of the production.

Nowadays, *Salsicharia Leandro* has its own production facility, situated near Porto, in Rio Tinto.

¹⁷⁰ The extra-spicy sauce used to be favoured by a group of supporters of the Leixoes football club, who frequented the restaurant.



Image 5.15.a, b, c, d. The “original” *francesinha*. a. The individual *pão de cinco quinas* is used; b. fresh and smoked sausages, acquired from *Salsicharia Leandro*, are added. c. After adding roast pork and cheese, and toasting, *francesinha* is served with spicy sauce. d. the cross section of the dish. Photos: JS.

The *francesinha* restaurant

In today’s Porto, a typical restaurant serving *francesinha* is nothing more than a snack bar, with simple, non-pretentious interior, often with plastic place mats or disposable paper table cloths instead of textile ones for easy maintenance. Unlike at its beginnings, today the sandwich will most likely be served at a table. Even though it nowadays has a status of a meal rather than a snack, *francesinha* is still an inexpensive dish, available to anyone.

In *Regaleira*, where it was invented, not many elements have changed since the 1950s. The restaurant actually has a long tradition – it was founded in 1934, and it was well known for the seafood and fish. However, that changed from the 1950s onwards with the success of *francesinha*. It has still been owned by the founding family, who has had a series of partners throughout the decades, and the space has still been rented from the initial owner’s descendents. In the beginning of 1950s, a thorough reconstruction of the interior was

undertaken, based on the design of Alfredo Coelho de Magalhães.¹⁷¹ The restaurant maintains its appearance from that epoch in almost all architectural details.¹⁷²



Image 5.16.a, b. The *Regaleira* restaurant, decorative tiles in wood panels in the interior, dating from the 1950s.

5.5.3. On Portuguese taste and the creation of a new tradition

A recent study has shown that most Portuguese actually do not apply the Mediterranean diet principles in their daily life.¹⁷³ That type of nutrition (and the entire range of skills, knowledge, practices and traditions related to food production, consumption and sharing), based on consumption of fish rather than meat, moderate use of dairy products and alcohol, large share of fruits and vegetables among the foods consumed, olive oil as the principal source of fats and use of aromatic herbs instead of excess of salt, was included in the UNESCO's Representative List of the Intangible Cultural Heritage of Humanity in 2013.

According to the study mentioned, an average Portuguese, however, eats three times more meat, eggs and fish than recommended, and a fifth of their food consumption is not supposed

¹⁷¹ Alfredo Coelho de Magalhães (1919–1988) was an architect and politician. In 1980, he was elected mayor of Porto and remained in that position until 1982.

¹⁷² The only significant changes to the original interior were the replacement of original wooden floor with ceramic tiles, for easier compliance with sanitary regulations and requirements, and the reconstruction of the sanitary block. The flat screen TVs have been introduced, in line with the habit of the Portuguese to gather around food and support their local or national football teams.

¹⁷³ The National Inquiry of Eating Habits and Physical Activity (Inquérito Alimentar Nacional e de Actividade Física) was conducted in 2015–2016, for the first time after 1980s, on a sample of 6553 people across the country, and enabled an insight into current nutrition habits and practices of the population. The inquiry was conducted by the consortium of researchers from the universities of Porto, Lisbon and Oslo, the National Health Institute and the company Silicolife.

to be a part of regular nutrition at all (that includes alcohol and sweets). In line with those results (and the results of the researcher's inquiry on the Portans' favourite foods), it can be concluded that *francesinha*, as a heavy and fulfilling dish, with its abundance of meats and cheese, reflects well the contemporary Portuguese taste.

But how "Portuguese" is it actually? The *francesinha* recipe is based on a mix of influences: its base, toasted bread with ham and cheese, was a common snack in the French *bistrots*, and the idea to serve it with a fried or poached egg on top was directly inspired by the French *croque madame*, otherwise equal to *croque monsieur* (the egg resembles a lady's hat and therefore the name of the sandwich). While *croque monsieur* and *croque madame* are sometimes served with a white sauce (consisting of bechamel with the addition of some cheese used for the sandwich), some elements of *francesinha*, especially the spicy sauce, may have been inspired by one of the most well-known Welsh dishes. Just like *francesinha* or *croque monsieur*, the Welsh rarebit is a tavern dish, a sandwich consisting of toasted bread and a sauce made of cheese, mustard, flour, Cayenne pepper, beer and Worcestershire sauce. There is a variation of the rarebit served with fried egg on top. Daniel Silva knew the Welsh rarebit recipe, and it even appears as an item in the *Regaleira's* menu from the 1970s, framed and proudly exhibited in the entrance area of the restaurant.

All the influences were absorbed and a new whole was created, in line with the Portuguese preference for more meat ingredients and generously sized portions. The "originality" of *francesinha* should be seen in the broader context. Firstly, gathering around food is an important component in the social life of the Portuguese of all social strata; secondly, creation of a "proper" *francesinha* could not be possible without the existence of an entire 'ecosystem' in the city of Porto: which includes local producers supplying quality ingredients, owners who resist change and seem to be more enthusiastic and sensitive to maintaining authenticity (thus emphasizing the very role of *Regaleira* in the creation of the tradition) then about seizing an opportunity to increase their profit in the context of drastic increase in tourism, and the city authorities that have recently started taking concrete actions in the domain of Porto's spirit of place.¹⁷⁴

Since its invention, *francesinha* has changed and evolved from a modest snack to an abundant meal, and with its popularity came different variations of the dish; nowadays, besides the most

¹⁷⁴ The municipal authorities have created a working group, consisting of representatives of various institutions, in order to survey historical commerce (such as bookshops, pharmacies, cafés, restaurants, jewelries) to be included in the project "Porto de Tradição". The survey of about 80 historical spaces has just been concluded in June 2017, and 37 of them have been listed in the first phase. The idea is to help resist the consequences of the recent changes caused by the tourism increase and reflected in a high demand for space in the city center. The selected historical spaces will have a special status in terms of the rent regulations. *Regaleira* is one of the properties listed in the first phase of the project.

common version with beef in *pão de forma*, other versions, such as shrimp or vegetarian *francesinha*, are available across Porto (even in *Regaleira*). It is even possible to buy *francesinha* as a frozen meal in some supermarkets.

An illustration of the popularity of *francesinha* (and of the importance of the moments of social gathering around food) can be found in a common dispute of the Portans – over the issue where the best *francesinhas* are served. While everyone has their own favourites (and the evaluation criteria range from the quality and tenderness of the ingredients, over the size of the portions, spiciness and consistence of the sauce, to the degree of welcoming atmosphere in the restaurants and kindness of the staff), one of the local snack bars, *Lado B*, has recently registered a trademark *A Melhor Francesinha do Mundo* (“the world’s best *francesinha*”), which turned out to be a successful marketing strategy.

A Regaleira, where the recent *francesinha* tradition has originated, and where insistence on the originality and authenticity stretches beyond the dish ingredients and recipe to the overall atmosphere of the restaurant and the attitude towards the employees, can thus be considered one of the important *points of resistance* to the overpowering change that the new times have brought to Porto.¹⁷⁵

¹⁷⁵ Not only the original interior from the 1950s has been well preserved, but also such details as the neon sign with the restaurant’s name at the entrance has been restored. A majority of the 12 current employees have been a part of *Regaleira* for a long time, some even for decades. The working hours haven’t changed since its foundation – the restaurant closes on Saturdays, and the intention is to keep that schedule despite it is likely that Saturdays would be the most profitable days of the week for the restaurant in case it was open.



Image 5.17. The Mc Donalds' products customized to match the Portuguese taste.

Source: www.mcdonalds.pt.

5.6. On sense of place, change and authenticity

In the previous Section 4.1, existing approaches to Porto's sense of place were examined, and several historical, literary and artistic examples relevant for the research were analyzed. As the examination has revealed, there is a dialectics between an analytical, historically oriented approach, and an intuitive, people-centered understanding of the spirit of place, primarily expressed through artistic components of the projects. However, ordinary people, who assign meaning and sense to urban spaces and places, have not been a primary focus of most projects.¹⁷⁶

Thus, the reflection on the sense of place, change and authenticity in Porto, that rounds up the Chapter 5, will put those, ordinary people and their experiences in the center of attention. It will touch both locals and visitors, centering on some issues related to tourism, which has now been strongly influencing the Porto's spirit of place.¹⁷⁷

The starting point of the discussion may be found in the results of the short questionnaire developed by the researcher, which aimed at complementing the existing approaches, and, though using a small sample, offered some information on how non-expert citizens interpret the sense of place of contemporary Porto.¹⁷⁸ One of the questions conceived for that purpose was the one about the examinees' first associations related to the city. The responses obtained from the examinees have been mapped (see Image 5.13): the first associations that come up about Porto are primarily related to its gastronomy and the tradition of wine production, which have a significant role in the everyday life of Portans; other frequent associations are related to its built heritage, particularly in the historical center, to its natural features and the mentality of its people. The most striking characteristic of the responses is the diversity of associations present, despite the small sample; some examinees even pointed out the diversity as their first thought regarding the Porto's spirit.

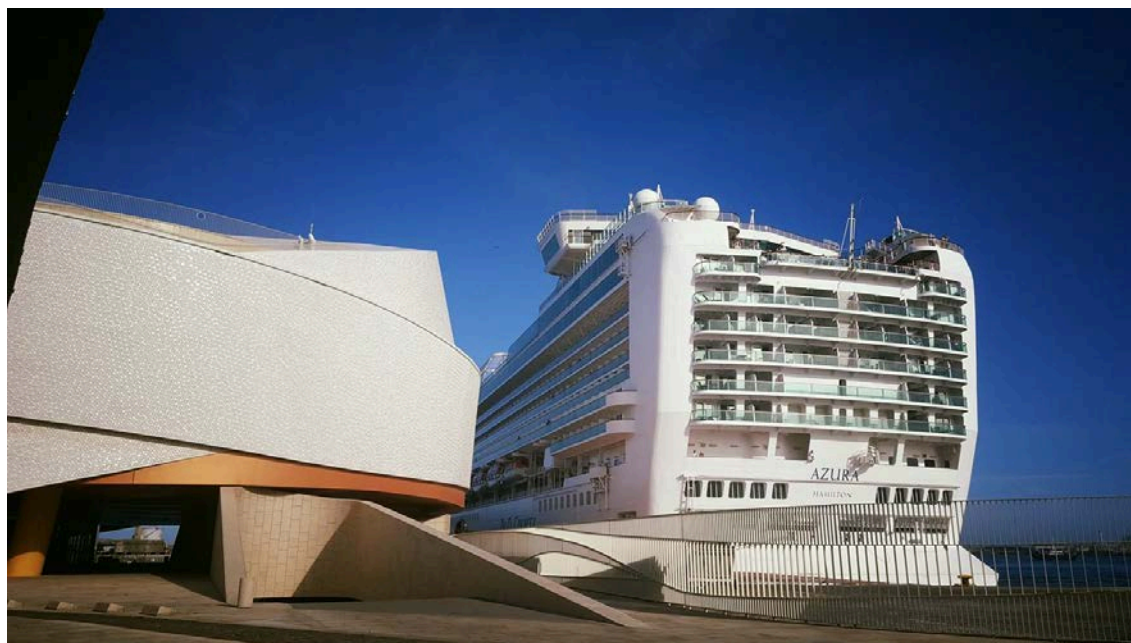
Any tourist visit to a new city is also an experience of its sense of place. Analysis of the recent trends in tourism of Porto reveals, of course, the dominant trend of consuming the city as a

¹⁷⁶ The project *Manobras no Porto* (2011-2012) stands out as an exception.

¹⁷⁷ In December 2016, the Porto airport reached the record number of 9 million passengers, and close to 7 million overnight stays in tourist facilities. For an overview of other recent milestones and events that have affected the Porto's sense of place, please also see the timeline in the Chapter 1 of this thesis.

¹⁷⁸ For the details on the questionnaire, please refer to section 4.3.2. and Table 2 – Cultural mapping exercises overview.

ready-made tourist product, but also a diversity of ways to pursue individual quests for authentic experiences, that could be designated as further *points of resistance*.¹⁷⁹



HORA INICIO: 09:45

ITINERÁRIO 1 - BUSES	ITINERÁRIO 2 - BUSES 9 e 10
<p>- 9:45 Panorâmica passando Foz do Douro, Clérigos, Av. Dos Aliados (ordem pode variar)</p> <p>1º. Visita Estação de São Bento + 2º photostop na Catedral</p> <p>11:30 Partida V. N. Gaia</p> <p>11:45 Visita Caves R. Cia Velha (60 min)</p> <p>12:45 Partida para cais</p> <p>13:15 Chegada Cais</p>	<p>9:45 Partida V. N. Gaia</p> <p>10:30 Visita Caves R. Cia Velha 60min</p> <p>Photostop na Catedral + Visita Estação de São Bento</p> <p>Panorâmica centro passando Clérigos, Av. Dos Aliados (ordem pode variar), Foz do Douro</p> <p>13:15 Chegada Cais</p>

Image 5.18. The arrival of a cruise ship to the new cruise terminal in the Port of Leixões, July 2017. Photo: Manuel Morais.

Image 5.19. An example of a cruise ship visitors' itinerary in Porto:
the 3.5-hour tour *Panoramic Oporto & Wine*. Source: *Ibercruises*, 2017.

¹⁷⁹ While not a single association by the Portans examined had to do with shopping in their city, it turns out to be one of the favourite activities of its visitors. This, for example, has affected the fashion industry: in that sector, the sales have increased for 20% thanks to the tourism boom, while the annual sales increase rate comes close to 100%. Source: Boom de turistas no Porto faz disparar vendas de lojas de moda. (2017, March 13). [online] Retrieved from: <https://www.idealista.pt/news/imobiliario/lojas/2017/03/13/32972-boom-de-turistas-no-porto-faz-disparar-vendas-de-lojas-de-moda>.

The city consumers

A majority of visitors come to Porto for short stays, ranging from just a few hours to an extended weekend in the city. The briefest stays are the organized visits for the cruise ship travelers. That type of journeys sometimes may include dozens of ports, and visits to the port cities leave little room for a personal urban experience. A typical experience of Porto by a cruise ship visitor happens during summer months, principally in May or September. Ships that departed from the locations around the world most often arrive from the direction of Lisbon, early in the morning. The travelers disembark at the new cruise ship terminal, completed in 2015. The new urban landmark of Porto, designed by the architect Luís Pedro Silva, features carefully framed views towards the city and contains architectural references to the ocean, waves, sea creatures, and glazed tiles – *azulejos*. The visitors are transferred to tourist buses and transported from the terminal to the city center, in a pleasant ride along the riverside road which takes about half an hour. Instead of the word “transfer”, a much more appealing term “panoramic tour” is adopted by the tour operators. The trip to the city center is used to present the visitors some basic information on the city. Upon arrival to the center, a short walk is undertaken through the historical streets. The two “must-see” sites are the Cathedral and its plateau, and Ribeira, where not more than twenty-minute or half-an-hour breaks are allocated, just enough to listen to the condensed versions of the history of the Cathedral and the city, and, of course, document the visit on the photos: the tour operators thus call those breaks “photostops”. Other sites and the duration of the sightseeing are adjusted according to the weather and the traffic in the city center to fit the strict timetable. Then, the visitors are brought to one of the wine cellars, to learn a bit of Port wine history and enjoy the tasting. Finally, around lunch hour, they are taken back to their cruise ships. By the end of the day, they will already have arrived to the next port.

Other, individual visitors on short stays typically focus on the “special” cultural landscape. The bright lines and areas of the Eric Fischer’s atlas page dedicated to Porto mark places and trajectories where most geotagged photos are taken – the points and zones of visitors’ interest. They are most densely concentrated in the historical center, around the wine cellars, along the Douro river shores and the oceanfront. The two isolated bright spots represent two frequently visited contemporary landmarks – *Casa da Música* and Serralves Museum.



Image 5.20. Eric Fischer, map of Porto from *The Geotaggers' World Atlas* (2010).

Source: <https://www.flickr.com/photos/walkingsf/albums/72157623971287575>

Image 5.21. *The Worst Tours* — immersive urban experiences stemming from the local context.

Source: <http://theworsttours.weebly.com>.

Hunting for authentic experiences

Porto has just been elected Best European Destination of 2017, thanks to its strong points in form of “sumptuously cool” places, “remarkable buildings” and “superb viewpoints”, as highlighted in the presentation of the city on that widely known online platform.¹⁸⁰ However, there is a current of visitors that is not easily seduced by such promises, and rather aim at exploring the city from the angle of local inhabitants. About a decade ago, in 2007 and 2008, the trend of *couchsurfing* overwhelmed Porto. Couchsurfing used to be a non-profit concept of stay and cultural exchange for travelers – that did not only mean free accommodation offered to a traveler by a local host, but primarily a unique, personalized experience of a new city based on an insight into the local way of life, a counterbalance to the city consuming trend. More recently, such trends (living/experiencing the city like a local) have been recognized as a new potential source of profit.¹⁸¹ A widely known example is the concept of private accommodation rentals developed by companies such as AirBnB (which was founded as recently as 2008), that now has a significant share among tourist accommodation facilities and strongly affects the housing rental market in central zones of many major cities, including Porto.

AirBnB foresees the future of tourism exactly in a diversity of personalized, immersive urban experiences, organized by knowledgeable local hosts. Its *City Hosts* platform has already been operative in selected cities, though not yet in Porto.¹⁸² Such immersive local experiences include all senses. One of the prominent recent examples is the rapidly spreading idea of gastronomic experiences for visitors, offered by local hosts at their homes that also include cultural exchange and a first-hand insight into local traditions and way of life.¹⁸³ In a country with strong and imaginative gastronomic tradition and a culture of social gatherings around food, that type of immersive experiences seems to have a fertile ground.

¹⁸⁰ *The Best European Destination* is an organization based in Brussels, whose aims are to promote cultural tourism in Europe, including sustainable tourism, and to develop an online tourism promotion platform for. Each year, the Best European Destination organizes online voting to choose the city – destination of the year. Cities apply and pay an annual membership to enter the contest. Porto won that title for the third time in 2017, after winning also in 2012 and 2014.

¹⁸¹ Since 2011, CouchSurfing has become a for-profit corporation.

¹⁸² In the region. City host experiences have already reached Lisbon or Madrid (data as of May 2017).

¹⁸³ For example, VizEat, and several more similar networks.

Immersive experiences stemming from the local context

Besides the mentioned global urban experience trends, that reach Porto “from above”, others, that stem from the local context, have also been recognized,. Various conventional, individual and private city tours have been offered, however, not only by tourism professionals, but also by other knowledgeable locals with an entrepreneurial spirit. Such initiatives have been facilitated by the EU legislation – in 2011, a directive was adopted that enabled people without a specialized course or degree in tourism to work legally as city guides.

Other, more innovative city tour/city walk projects in Porto, though, are based on the shift of their focus: the city is explored by stepping outside the standard routes through historical center, into the mundane cultural landscapes, and/or, instead of visitors, the very local inhabitants become target participants. Such initiatives are often motivated by personal interest and passion rather than profit. *The Worst Tours*, lead by a group of local architects,¹⁸⁴ is one of the internationally recognized examples. It is focused primarily on visitors, and offers them different ways to grasp the sense of the city through guided walks outside the center, looking for presenting Porto’s authenticity rather than its beauty and monumentality. A range of similar immersive initiatives meant for local inhabitants has been emerging as well: some examples include guided walks through ordinary landscapes, with the focus on uncovering their urban history (the tours lead by archaeologist Joel Cleto, the *ArchitecTours Porto*), or gastronomic walking routes, that provide immersive experiences and more profound knowledge of the participants’ own city.

The sense(s) of Porto in the future

Due to the ever-changing nature of places and their character, it is proposed that the discussion on sense(s) of Porto remains open-ended. Instead of conclusive and definitive remarks, a timeline of future project and ideas that have a potential to affect the spirit of place in Porto in the near future is provided.

¹⁸⁴ *The Worst Tours* emerged exactly as a creative way to cope with the financial crisis in Portugal, when construction stopped and the work opportunities for architects became scarce.

THE FUTURE TIMELINE

key projects and changes with potential to affect the sense(s) of Porto in the near future

ongoing future pending approval

According to the programme developed by the municipal authorities during 2015 and 2016, the requalified building complex, situated in Campanhã, will contain cultural, social and commercial functions, including possibly the new facilities for the Industrial Museum of Porto. In 2016, a preliminary design for the Porto Municipal Slaughterhouse requalification was compiled by the Garcia & Albuquerque Architects. However, as of June 2017, the municipal authorities' plan is to launch an international competition for the conversion of the Slaughterhouse.

The Municipal Slaughterhouse requalification (until 2021)

Open House Porto (2015 - ongoing)

Open House Porto is a part of Open House Worldwide initiative. The programme aims at raising people's interest about their urban surroundings, and enables architecture enthusiasts to visit and get to know remarkable buildings (often inaccessible to general public), through guided tours or free visits. The first Open House event was held in London in 1992, while the first Open House Porto event took place in 2015. The Open House Porto 2017 was held in July 2017 and had over 25 000 visits.

WoW - World of Wine (until 2020)

A large-scale project to reconvert old, privately owned port wine warehouses in Vila Nova de Gaia into a tourist complex of around 30 000 m². The complex is to contain multiple functions, such as interactive "museum" areas dedicated to wine, cork, city history, design and other cultural experiences, but also a wine school, restaurants, shops and exhibition spaces. The initiator is the Fladgate Partnership, owner of several port wine brands and of the Yeatman hotel. The idea emerged around 2014; the project has not obtained license yet (as of June 2017), but has been recognized as a project of potential national interest.

Completion is foreseen by 2020. Simultaneously, the municipal authorities of Gaia have been working on an initiative to expand the boundaries of the World Heritage Site - historical center of Porto, in a way to include the port wine cellars in Gaia.

Expansion of the Metro

The metro system of Porto will be expanded significantly in the years to come: one new line will be constructed to connect São Bento and Casa da Música (as a part of a formerly conceived circular line), and one of the existing lines will be expanded further into Vila Nova de Gaia. The works are to be concluded between 2018 and 2021. Three more metro lines are currently subject to studies.

2015

2016

2017

2018

2019

2020

2021

Restoration and modernization of the Bolhão Market (2015 - 2019)

The well-known Porto's historical market has been in need for restoration and modernization for decades. A design compiled in 1998 was not realized; the building fell into further decay and temporary construction was set in 2005 to prevent collapse of parts in its southern wing. The aim of the current (2015) project is to modernize the market, preserving its original concept and spirit. The architect is Nuno Valentim. During the course of the works, foreseen to begin in late 2017 and last for about two years, the sellers will be dislocated to a temporary market at a nearby location.

Casa da Arquitectura

A part of the old wine production facility of Real Companhia Vinícola in Matosinhos has recently been converted into the new space of Casa da Arquitectura, containing exhibition spaces, a library and an auditorium, dedicated to promotion of architectural culture. The original facility was built between 1897 and 1901, and the conversion project by the architect Guilherme Machado Vaz will be completed in 2017.

Requalification of the Rosa Mota Pavilion (2017-2019)

The Rosa Mota Pavilion was designed by the architect José Carlos Loureiro in the early 1950s. The initial requalification proposal, that Loureiro prepared in 2009, was not accepted, as it had foreseen new construction that would affect the Crystal Palace gardens. In 2017, the Porto 100% Porto Consortium was elected at a public competition to work on the rehabilitation and requalification of the Pavilion into a multipurpose space for mass events. The works will be based on the project of the FAA - Ferreira de Almeida Arquitectos. The majority of the interventions will be focused to the interior, and enable holding large-scale sports events, concerts or congresses. The opening is foreseen for May 2019.

Image 5.22. An overview of projects and initiatives, ongoing or planned in the near future, that may affect the sense(s) of Porto.

CHAPTER 6

Conclusions

6.1. The study of sense of place in a contemporary city

This project is a study of sense of place, situated in a contemporary context and inevitably place-specific, with the objective to rethink urban heritage and its values. Its principal challenge was to develop a research strategy that would enable illuminating the issue of sense of place in a holistic way.

Setting the time frame into our own epoch poses a challenge of discussing and understanding phenomena as they occur, without any historical distance, but also opens up new research territories. More new possibilities were found in the application of sensory research framework in the interpretation of cultural landscape and cultural heritage. For this project it means that, rather than visualizing it or deciphering it in other ways, the focus shift to the inquiry on how meanings are assigned to the contemporary city through sensing.

Those premises were determining for the thesis' strategic approach, based on conducting a case study in a concrete city – a requirement inherent to a research on sense of place –, and obtaining data by means of triangulation: the researcher's own experience of the city, people-centered methodological techniques and examination of secondary sources have been taken into consideration.

The inquiry in the concrete city, the city of Porto, focused on each of the five human senses as mediators between people and their surroundings, between self and the contemporary cultural landscape. The strategy to survey the city was based on the sense of touch: the researcher undertook numerous immersive exploratory walks to *touch* the urban environment and to grasp all aspects of Porto's cultural landscape. The survey, the bodily experience of the city combined with a background research, revealed the mundane landscape, where everyday life of Portans unfold, as an underresearched territory, yet crucial for understanding its sense of place.

In regard to the sense of vision, scope of the work allowed for considering the focused vision, the one attracted to urban landmarks. Opinions, attitudes and values that people assign to two contemporary landmarks of Porto were examined in order to find out more about their cultural significance. Despite the lack of historical distance and contrary to conclusions of heritage authorities (for whom it was not possible to make an assessment), the research findings showed that the examined landmarks, for the people of Porto, undoubtedly represent the heritage of our own time. Another new research territory was tackled: that of recent

urban values, which so far have remained completely out of focus as potentially worth listing and preserving as the legacy of our own time.

Inquiry into the domains of acoustic and olfactory aspects of urban identity and the gustatory identity of Porto rounded up the exploration of senses as mediators of the experience of sense of place. While it was not possible to address the acoustic and olfactory identities in-depth within the scope of this thesis, when it comes to the cultural aspects of taste, an inquiry was made into the new tradition – that of *francesinha*, which so far has escaped the researchers' interest. Being it a recent tradition, it was possible to obtain precise facts on its history. The inquiry touched the domain of everyday life in Porto, and the issues of authenticity and originality. In that context, the new opportunities and threats in the domain of tourism, strongly marking the sense(s) of Porto over the past decade, were also tackled.



Image 6.1. A Portuguese house (on mundane cultural landscapes).

São Mamede de Infesta, Matosinhos. Photo JS.

6.2. Contribution of the thesis

The contributions of this thesis have been classified into two groups that the researcher designated as *disciplinary* and *strategic*. The disciplinary contribution refers to new territories of inquiry that came into light through application of sensory research framework, and through situating the work into the contemporary epoch. A series of new research problems of relevance for the area cultural heritage studies was detected throughout the work on the thesis. The strategic contributions are the concrete methodological tools developed for inquiry into cultural assets and cultural landscapes, tested on the case of Porto and adjustable to other cultural contexts.

6.2.1. Disciplinary contribution

The strategy of inquiry based on the sensory studies and setting the temporal focus into the contemporaneity (reaching about a decade back into the recent past) enabled the work to contribute in the domain of broadening the field of reference of cultural heritage studies:

1. Contemporary heritage

One of the new research territories outlined is that of the heritage of our own time. While iconic examples of contemporary architecture remain out of focus of heritage experts, it is acknowledged (and made official through the 2005 Vienna Declaration) that the works of architecture, including those in historical environment, need to reflect the spirit of their own epoch and by no means mimic the past. The concept of contemporary heritage this work proposes argues for the same: the value of the heritage of the past is in unmistakably reflecting the sense of its own time as well.

As elaborated in the Section 5.1. of this thesis, the research has resulted in pinpointing the notion of contemporary heritage and development of a strategy for its assessment.

2. The people-centered approach

While this thesis is about cultural heritage, the sense / spirit of place has been its central notion. The concept of heritage is not less intricate and elusive; however, making it the principal notion of inquiry would shift its focus to objects, spaces, or traditions in themselves, instead of people who attribute meanings and values to them. As discussed within the Section 2.3. and particularly the Subsection 2.3.4. of this work, the research joins the argument for

people-centered approach as a way to understand social components of heritage values. As a result, methodological strategies are developed to enable more active participation of non-expert citizens in defining and assessing heritage, including the legacy of our own time.

3. Mundane landscapes and their values

The geographical scope of the research is not limited to the special cultural landscape, but expanded to the domain of mundane, ordinary landscape where people's lives unfold, in order to uncover new heritage values. For that purpose, methodological strategy using cultural mapping as a means of inquiry has been developed, based on the work with citizens and artists.

4. Sensory properties of urban landscapes

Acoustic, olfactory and other sensory aspects of places have been researched through several disciplines, remaining, however, outside the principal field of operation of cultural heritage scholars. The new research possibilities within cultural heritage studies have been found in exploring and documenting urban sound environments, discovering meaningful soundmarks and soundscapes, and finding ways to preserve that fragile and ephemeral living heritage. Being these sensory aspects of urban landscapes sensitive to change, acknowledging and documenting acoustic values of landscapes, especially the ones likely to be lost in the near future has been defined as one of the tasks for further research. This has been elaborated in the Section 5.3. of this work.

The issue of culturally significant smells and smellsapes, addressed in the Section 5.4, is another underexplored theme. As a way to inquire into the contemporary olfactory identity of Porto, the researcher has produced a smell calendar for the city, based on the information obtained during the field surveys, work with citizens and artists.

6.2.2. Strategic contribution

Within the scope of this thesis, two new, place-specific and people-centered methodological tools were created and applied in the examination of built heritage and urban landscape.

B1. Methodological technique for grasping contemporary heritage

The first tool, as elaborated in the Section 5.2. of the work, is aimed at grasping contemporary heritage. Being the people who inhabit and use cultural landscapes the ones who assign meanings and values to them, the tool has been conceived in the form of questionnaire for non-experts, composed in a way that enables qualitative assessment of urban assets of our own time.¹⁸⁵ The tool is applicable to other cultural landscapes: contents specific to each cultural property (information on the property, sets of attributes, specific issues) may easily be adjusted, while the questionnaire structure remains the same. While the decisions on listing contemporary heritage still remain the responsibility of heritage experts, the insight into ordinary people's opinions, attitudes and values may help overcome the problem of lack of historical distance. The proposed tool enables obtaining that type of information on cultural assets, complementary to the one gathered through standard bibliographical and field research.

B.2. Methodological technique for inquiry into contemporary cultural landscapes

The second tool has been based on cultural mapping as cultural inquiry, and aimed at grasping contemporary cultural landscapes and their heritage values. Its geographical focus has not been limited to special landscape (*i.e.* historical city center, the World Heritage Site), but rather expanded to the mundane landscape, where people's everyday lives unfold. This tool, conceived as a cartographic interview, consists of a set of space and place-based questions that are to be responded by mapping. While individual cartographic interviews have personal and subjective character, a carefully structured set of such cartographic contributions in form of an atlas, as indicated in one of the exercises within the scope of this work, would be revealing of contemporary urban identity of a city examined, and of meaningful features within its cultural landscape.

The main potential of this tool lies in the possibility to gain insights not only about concrete, physical places and their values, but also inquire into sensory properties of places and obtain information as abstract as people's memories, attitudes or opinions linked to spaces and

¹⁸⁵ Also see Appendix B.2.

places. An inquiry based on mapping personal geographies is adjustable to different cultural contexts and specific research purposes.

In order to test this methodological technique on the case of Porto, the cultural mapping workshop *Personal Porto* (2016) was developed and held as a part of the FuturePlaces 9 festival. Though it was conducted on a small sample, it was proven a highly engaging activity, captivating participants' attention. Its full possibilities and potentials, as well as the issue of uniformity of mapping techniques, are to be addressed through further development.

A detailed insight into this cultural mapping exercise and its potential as a methodological tool is given in the Section 4.4. of this thesis.¹⁸⁶

6.3. Further research

Sense and meanings are only assigned to a place through lived experience, or through artistic interpretation. Both are matters of high complexity and infinite variables, which provide many new areas for future inquiry and possibilities for application. Possible paths for further research have been detailed within the sections 5.2.5, 5.3.5, and 5.4.4. of this work.

The main researcher's interest for the future work lies in further development and application of the methodological techniques proposed in this thesis for assessment of contemporary urban values and for the inquiry into special and mundane cultural landscapes through cultural mapping. The knowledge on contemporary landscapes, sense of place and urban resilience produced using these tools may be of relevance not only for the study of cultural heritage, but also for making decisions in urban planning and tourism.

¹⁸⁶ Having the researcher assigned an open license to the *Personal Porto* exercise, other research team, lead by Manuela Pinto and Rodolfo Matos (FLUP), has already put it into use as a basis for the development of the app #iwashere, that "aims to expand the reach of U.Porto's Digital Museum by bringing it to the mobile world". Historical content associated to the University, situated across the city of Porto, will be linked to people's own experiences and stories. See: <https://mira-up.com/portfolio/iwashere/>.

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Appendices

- A. Personal interviews**
- B. Background information
on the surveys and cultural mapping exercises**
- C. Scientific production
related to the thesis**

A.I. An interview with the architect
José Carlos Loureiro

An interview with the architect

José Carlos Loureiro

February 17, 2017

the architect's office at the Lima 5 towers, Porto

from 11 AM

The interview was held in Portuguese and translated into English by Jelena Savić.

JCL: Before we start with the questions planned for the interview, I wish to tell you about my house, which is actually my first work of architecture.

JS: Your house is situated in Gondomar, in the area of Gramido, is it correct? The access is from the direction of Freixo?

JCL: It is approached from the direction of Freixo: there is a petrol station nearby, on the right hand side. My house is just thirty or forty meters from there, the first one on the left. It is the one with plenty of trees around it, and a gate painted in blue. I have been living there for 66 years.

JS: The house must have evolved during all those decades, rather than remaining unchanged over time?

JCL: It evolved, of course, as you can see on the series of consecutive plans (showing the section dedicated to the house in the recent monograph on his work).¹ Apart from my own house, I designed my son's house next door (he is also an architect, and works in this very architecture studio), and the ones that belong to my grandson and my daughter. Right now, I practically have the family clan around me: I have five grandchildren, and four great-grandchildren and they all live nearby.

There is an entire history to my home and I would like to share it with you.

My homeland is at the foothill of Serra da Estrela, the town of Oliveira de Hospital. I arrived to Porto to study in 1941; I was seventeen at the time. My wife's family used to live in the Duque

¹ Ferreira, J. (Ed.) (2012). *J. Carlos Loureiro, Arquitecto / Architect*. Casal de Cambra: Caleidoscópio.

de Saldanha Street, very near the Faculty; I lived in the vicinity, in a rented student room in the São Cosme Street.

Soon, two or three years later, I was already a married man.

In 1944, I enrolled in the housing cooperative *Problema de Habitação*. It was the first cooperative of its kind in Portugal. Perhaps you know that their headquarters used to be in Praça da República, near the Lawyers' Association (before that, at the time of my enrollment, the cooperative had still been situated in Rua do Almada). Long story short, I ended up creating this set of houses in Gondomar, at the site of the property known as *Quinta das Sete Capelas*. The property included the area of the today's petrol station, as well as the group of houses around it, those situated on the slope, now abandoned and in disrepair.

JS: How did you manage to convince your wife to move out of Porto and go live in Valbom? Another question: you certainly know the residential block in the Duque de Saldanha Street from the late 1930s, considered a remarkable example of modernism in Portugal.

JCL: Of course: the residential block, the one with the patio, is at the bottom of Duque de Saldanha Street. My wife lived more towards the other street end. Bringing her to Gondomar is also a part of the story... One day, I joined a colleague, named Acácio, to keep him company at a medical appointment. There, in the waiting room, there was a lady who arrived with a young girl; they were standing by the window. That is where I first noticed my future wife. She did return my gazes and glances. Being their appointment scheduled at a later hour, me and my friend left first. However, I waited until the two of them came out... When they caught a tram to Duque de Saldanha Street I followed them and stepped out at the same stop. I came regularly to her house to meet her at the window: that was how people were dating at the time when I was 17! (laughing). Our marriage lasted for the whole 66 years, and those happy times ended on August 6 last year when she passed away. She suffered from Alzheimer's disease...

JS: From the story told so far, we suppose that you lived together in Porto and then moved to Gondomar?

JCL: We actually went straight to Gondomar: my in-laws inherited half of the property, the *Quinta das Sete Capelas*. They had decided to move to a large mansion with a chapel situated within the property (that chappel was where my wedding took place).

After four years of membership, the housing cooperative offered me financial aid to construct my own house. The amount I could count on was ninety thousand escudos, ninety *contos*. At the time, the average construction cost was around a thousand per square meter. Nowadays, the cost per square meter would be somewhere between 150 and 200 *contos*. I know those things, since I'm an architect (laughing wholeheartedly). At that time, the house I planned cost 120 *contos*. I managed the ninety thousand from the cooperative, and my aunt helped by landing me the 30 *contos* that were missing. But, of course, this is not where the story ends. My in-laws used to live, as I told you, in Duque de Saldanha Street. My father-in-law was a judge. My mother-in-law decided to move to the *Quinta*, which was an usual thing to do. So, since I used to live in the São Cosme Street, at first it was no more than five minutes away from the girl's door. I was by her window all the time! With them moving away, I started to walk all the way to *Quinta das Sete Capelas*. All that distance on foot! I would usually catch a tram in Campanhã to reach Rua do Freixo, then walk down that street and continue along the river bank. Just the river bank part was two and a half kilometers long, plus the length of the Freixo Street. All those efforts resulted in our marriage (laughing). I can say, however, it was a happy one: me and my wife have never had an argument, throughout the 66 years together. I have never slammed the door and left. I have never left the house without giving her a kiss.

JS: It must have been around that time that you bought your first car?

JCL: Not really (laughing wholeheartedly), but it is when I got a bicycle. The bicycle, however, was great for the flat areas and the river bank, but, in the Freixo Street, I needed to ride uphill, and it was tough! At one point, I discovered a bicycle sales and repair workshop exactly in the Freixo Street; the owner was a certain Mr. Marques. I asked him to keep my bicycle there so I didn't have to so I avoid the uphill problem. After paying visits to my girlfriend, I went to pick up the bike. It was often late at night, sometimes past 11h 30, so Marques would be drinking with his friends at a tavern next door. I would knock at the tavern door, and he would come out to return the bike. That is how life was back then...

As our marriage plan developed, my mother-in-law, who was an exceptional woman, thought it would be very good to have her daughter live in the vicinity, especially as she was the only girl among four children of theirs. Around that time, I found out that the housing cooperative would lend me the construction money, so I started to look for a convenient lot all over the city, even in Gaia; a plot of land then cost around twenty or thirty thousand, which would add up to the construction cost and reach an amount much larger than I could provide. So, my

mother-in-law offered a part of their property for us to construct the house – and that is one of the plots here (showing the precise position of the plot on the site plan). The house had a living room with a very pleasant glass panelled area, that we often used in the afternoon. Initially, there were just two bedrooms, so the house consisted of: a living room/dining room, a kitchen, the maid's room (at the time, maids often lived at the property), a bathroom, and the two bedrooms I mentioned. The master bedroom was where we spent our first night together – there were no honeymoon trips at the time, you know! I remember how we had arrived from the ceremony at the little chapel, and enjoyed watching sunset right here in the living room ... Later on, after the first child was born, I extended the house, and you can see the results on another drawing (showing the extension floor plan).

JS: It is true that there were no honeymoon trips at the time, but nowadays people from around the world come to explore your beautiful country! I propose we later touch the theme of journeys, though - those that influenced you as an architect.

JCL: Yes, let's not forget that topic, too. Back to the house story, we had our son first, then our daughter, and until he was about seven years old, they had just one tiny bedroom to share. The time had come to extend the house. If you notice, there was a staircase, already prepared, and the principal idea was to add one more room and a bathroom (you can see it on the house plans). There were also other functional changes: the original kitchen was turned into a storage room, and I designed a new one; a small laundry and ironing room were added too.

JS: In fact, you created an evolving house!

JCL: Exactly!

The house is full of paintings; this is partly thanks to the fact I had friends among artists. One of them, for example, was Júlio Resende, whose home I have designed. Resende painted my portrait, and my daughter's, too. Once we went together to Madrid, to visit an exhibition dedicated to Velasquez in Prado, and, under impression, he told me: "I am going to paint a portrait of your daughter in Velasquez' manner". I found the idea and the result very charming.

JS: Did you know that Velasquez had links to the city of Porto? In 1681, his grandparents (his father's parents) moved from Porto to Seville. We know that the painter's name was Diego, but originally it was Diogo; he adopted his mother's surname and claimed to have come from an impoverished noble family from Porto.

JCL: Very interesting facts I didn't know!

Back to the house plans, I kept the original living room, and had an idea of creating a dining space outside. Eventually, I ended up using that space for a new living room; we still call it "new", though it is already five decades old. When planning the new living room, I had in mind creation of a gallery wall, so that I could display all my paintings.

JS: Have you ever considered having your architectural office as a part of your home?

JCL: No, it was always at a separate location (goes back to analyzing the photos and plans of the house). Here you can see the two fireplaces. One of them worked until recently, perhaps two or three years ago, but then I realized introducing air conditioning was more practical. I have a special place for my Charles Eames chair, too.

The views featured on the photos in the book are exactly the views from the corner of the living room, and from my bedroom window. The chair from the photo was replaced, but the shelf is still there ... The house has a good orientation, it is filled with sunshine in the morning. I remember I came up with the design quickly. On the plot, there is a supporting wall at the back of the house to prevent water coming in, since the terrain here is at a higher level. There is a garage, a shed for extra storage – that kind of auxiliary buildings is always needed –, and a laundry room at the bottom of the lot. It was all built while my in-laws were still alive; at a later date, I constructed a pool at a higher level of the terrain. It appears on the site plan of my daughter's house.

There is an underground corridor at the plot as well: it is very, very old, yet I don't know when exactly it was built. It is unused; once, I got lost inside, and I decided never to enter again. I have built a reservoir to gather waters from that corridor, that I use for watering the terrain.

So, when my in-laws gave us the plot of land, I built this house, and later bought the house next door in order to transform it for my son. The daughter's house was the last to be built. I enjoy being surrounded with my family! Near my house, there is the Júlio Resende Foundation (it was me who designed it), and the artist's house is in the vicinity, too: he became not only my friend but also my neighbour!

When the rest of the property was sold, I made an arrangement with the buyer (who divided it into plots) to buy off a part of the terrain, at a same price it was sold, and it is where I planned my daughter's house.

Since we are talking about my son's and daughter's houses, just to mention I agreed with my son to keep living here and to take over my house in the future, when I am not around any more. My daughter will inherit another house, in Vimioso – my wife's family is from that area, so there is a house there that belongs to the family. Otherwise, if you look at the configuration of the terrain and the position of the swimming pool right in front of her house, the situation would occur that unknown people would have an access right up to nearby her living area if my house were sold one day. So I made arrangements for her to have the swimming pool, and added another pool for my son – it's a question of equal treatment of one's children!

There is a book about this house, currently in press and due this very Tuesday, following the TV series *A casa de quem faz as casas*. My home is cozy, and I have been retired for many years, but I do try to go out every day. Doing a crossword puzzle is my daily habit, and on weekends there is an *Expresso*² crossword supplement that keeps me sharp!

For many years, I lived next to my in-laws and we spent plenty of time together – watching television, for example, which was quite a novelty at the time. My father-in-law bought one, and we watched it all together at their house. We also spent evenings playing cards (my mother-in-law loved playing cards). Good old times, I have to say!

Generally speaking, I can say I am quite a sociable person and my life has been a very, very interesting life. It is primarily my family – including all the grandchildren and great-grandchildren – that makes it worth living.

I often emphasize I have lived throughout a golden era for the architects. Nowadays, it is really tough! Here in the office, we used to have seventeen employees, while now we have just one drawing technician. The architects used to live better times...

JS: Maybe you know an anecdote about Fernando Távora: he used to frequent a neighbourhood café where he was always addressed politely as a “doctor Távora”. When he finally remarked he was an architect and not a doctor, the response was it was “meant to show respect”.

JCL: I used to know Távora, of course, and we were good friends. In October 1950, under Master Carlos Ramos, the two of us began to teach at the School of Architecture. Carlos Ramos was an exceptional person, who opened up the architectural school of Porto towards modernity. At the time, it was nothing like that in Lisbon, so we had seven, eight, ten students from Lisbon studying in Porto at all times. Carlos Ramos was in charge for the Special Course,

² A well-known weekly newspaper published in Lisbon.

that lasted three years and was followed by the Superior Course; he needed help because he was the only professor. However, we were to wait for the approval of the school reform, before we could get contracts. The teaching method at Belas Artes was to be approved at the state assembly (at the time, it was called National Assembly and not the Assembly of the Republic) and it took seven years! So, I was working four full mornings per week for seven years for free!

JS: This seems to have been the case with architect Agostinho Ricca, too: in his biography, it is mentioned that he did two or three years of teaching without any remuneration.

JCL: It is true, under the same conditions that applied to me and Távora for seven years. However, I didn't regret it, because I believe it was good for me: I like to teach and interact with people. Just as I enjoy being here and talking to you! Back to the story, after seven years of waiting, three vacancies opened at the Faculty. The three of us, Filgueiras, Távora and myself, were admitted unanimously. However, the School ended up filling just one of those positions and it was Filgueiras that made it. Távora did not accept it very well.

JS: Was his choice based on political reasons?

JCL: I wouldn't say so. Without going into further discussion, I will just point out that Filgueiras did not have remarkable built works of architecture: he was rather a theoretician and an academic architect.

When Filgueiras was chosen, me and Távora were also contracted as first assistants. We had been contracted as second assistants and finally started being paid upon the school reform, but now we were upgraded. However, the actual work we were entrusted by Master Ramos was that of professors – a completely autonomous work, with all professors' duties including evaluation of students' work. Since that was not paid accordingly, a day came when me and Távora decided to leave. At that point, Master Ramos was no longer the school director – he was already retired. The then-general director for higher education, Dr. João de Almeida, traveled to Porto just to meet us, and, strangely, instead of the school, chose the Batalha Hotel as the meeting point. Almeida tried to calm us down and convinced us the situation would be resolved – two months later, we were nominated professors! Finally!

And now, after these digressions, it is time for you to pose some questions!

JS: You mentioned that, in the beginning of your career, there were few possibilities to travel, yet later that changed and you travelled more. I would like to know more about these journeys and how they influenced your work.

JCL: My first trip abroad was to Italy, a country that truly fascinated me. I travelled all the way to Rome. At the time, I already had a car, a Volkswagen.

JS: Was it a professional or a family trip?

JCL: I went there with my wife and my father-in-law. My father-in-law was an austere man, a judge, who ended his career at a superior administrative court. We were getting on very well. As I mentioned, he had four children – three sons and a single daughter, who became my wife. There had always been a great sense of trust and friendship between us. When me and my wife decided to travel to Italy, we challenged him to join us.

My other journeys were to Brazil, Mexico, and United States, more than once. The first visit to the US was actually a business trip, since my studio used to work for Texas Instruments. My son and his wife have been linked with the US, and it was while he studied in Texas that I paid a memorable visit to that part of the country. On one of the occasions, I got to know New York, and then traveled south to Texas, reaching Corpus Christi, next to the Mexican border.

JS: What were your impressions of New York, the city that reflects so many achievements and ideals of the 20th century architecture? Did it make an impact on a young architect?

JCL: Of course it did! As one could expect, I visited some of the principal main landmarks, such as Empire State building, or Chrysler Building. It was my son that joined me for my first journey to New York; later on, I organized a second trip with my wife.

JS: Have you been to any specialized architectural tours during your journeys?

JCL: Yes, I have, and there are stories to tell about that! When I was travelling, I always brought an itinerary with some ideas of the works that were important to see; for example, the visit to Le Corbusier's *Unité de Habitation* in Marseille was particularly memorable because I entered through a hole in the fence! The building was still under construction at the time. Right now I can't remember whether my wife, who accompanied me, also entered (laughing). On another occasion, I went to see the lesser known Le Corbusier's *Unité* in Nantes. Of course, the one in Marseilles was much more important, but the idea was the same. The Rietveld's house in Netherlands, dating from the beginning of the Rationalism movement, is

another memorable example. When I went to Barcelona, I visited, of course, the works of Gaudi, and many other cities and buildings. Whenever possible, I seized an opportunity to visit well-known examples of modern architecture.

From today's perspective, the stories of my adventures might seem funny, yet at the time there was a situation that could have not ended well. You certainly know of the Italian architect Giuseppe Terragni, an important figure in the architecture of the Mussolini's fascist era. He designed a beautiful and important edifice in Como, known as *Casa del Fascio* or *Casa del Popolo*: a parallel could be drawn with our, Portuguese, *casas do povo*. It was a significant example of fascist architecture. When I went to see the Terragni's *Casa del Popolo*, I was looking for the house and asked an Italian for the directions. I almost got beaten! It was because, at the time, there was much hate around all things fascist, and that was a prominent example of fascist architecture. That was all happening in early 1950s – I got married in 1950, so my first trip to Italy must have been around 1952. The Italian I stopped for directions must have thought I was there for my political ideals; it certainly didn't occur to him it was an architect's curiosity rather than political reasons.

At the time, in the early 1950s, architects in Portugal had access primarily to Italian literature. Information on the works of Gio Ponti, Giancarlo de Carlo and others reached us. I read a lot in Italian. I understand Italian perfectly up to the present day, though it is a bit more difficult to speak.

JS: Would it be correct to say that those experiences have permeated your own work and methods, be it an influence at a conscious or unconscious level?

JCL: I can say the following about the architectural influences: I was active in an epoch when architects received plenty of information and were exposed to the theoretical postulates and architectural ideas of Le Corbusier, Gropius, Mies van der Rohe and others. Le Corbusier was, of course, the most influential among them, with his functionalist ideas: he was obsessed with the idea of a house as *machine a habiter* – *the living machine*. In principle (and I hope that is clearly readable from my own architectural work), I am convinced that *machine a habiter* is not enough. A house cannot be merely a machine. It can be perfected from a technical point of view, but it should not lack sensory aspects, either. I think that spaces I imagine and design should be able to transmit emotion, by means of materials I choose, the use of light, the relations established with the surrounding landscape. Simply put, the space created should, if possible, contribute and enable people to feel happier, to feel well.

JS: You have a humanistic vision of what architecture should be.

JCL: Exactly. Le Corbusier's influence was truly great, but the humanistic attitude was natural for a young man with origins from the interior, from Serra da Estrela like me. A bit after Le Corbusier, another author emerged, who started introducing the humanistic factor into architecture; it was, of course, the Finnish architect Alvar Aalto. I obtained some books about his work, however, not so many as Le Corbusier's (I have a complete collection of his works starting from 1910, now a bibliographic rarity). I remember going to Finland for a study trip with architecture students, where I visited Aalto's works. We started with the sanatorium in Paimio, one of the first examples of a break with Le Corbusier's rigid principles and fixed rules. That building was able to express and transmit a completely different attitude and emotional capacity of architecture. Afterwards, we visited a university near Helsinki, I think it was in Otaniemi, but I don't remember the details any more.³ The trip to Finland confirmed the way I was feeling about the sense and purpose of architecture.

JS: One more question about architectural influences: some see similarities between your edifice of *Tranquilidade* insurance company in Porto and the emblematic Velasca tower in Milan. Can you reveal if there were influences, or even a direct inspiration by the Milan example in that case?

JCL: Yes, it might be so. I haven't made any conscious design parallels, it was unintentional, but yes, there is a grain of truth in such a hypothesis of similarity between the two. I don't hide my sources and authors I admire; I already mentioned some of the influences, and I can add I very much admired Venturi, too. Regarding the *Tranquilidade*, I used to think, and I believe so up to the present day, that *Tranquilidade* was to be finished in a sculptural way, not just cut flat on its top; therefore the decisions on the forms applied on the top of the edifice. The same principle was used at *Hotel Dom Henrique*, too. With *Tranquilidade*, its prominent position at the street corner also came into play, of course, as well as urban planning demands and regulations, as always. I can show you the influence of regulations on the example of the *Parnaso* building: there, the municipal authorities obliged me to create a traditional interior courtyard.

JS: In 2013, *Parnaso* was listed as an edifice of public interest (*Monumento de Interesse Público*). We can state that some of your works of architecture have already become built heritage.

³ The architect certainly refers to the Helsinki University of Technology, with its remarkable auditorium, situated in Otaniemi.

JCL: I was aware that the building had been listed, but was not sure about the exact degree of protection.

JS: In your opinion, is there a way to anticipate which works of architecture created today may contain heritage values representative of our own epoch, worth transmitting to future generations?

Is it necessary to have a historical distance in order to make that kind of assessment?

JCL: I don't have a definite answer. When it comes to the architecture of our own time, I think, or better, I am convinced that the architecture produced nowadays can be qualified as *internationalist*.

Many times, it has nothing to do with local ambience and materials, or local construction techniques. Even though I am a modernist, I believe those features should be preserved.

JS: So, the architecture to aim at is the one that takes into account the matters of light, orientation, or local materials, but simultaneously belongs to its own time, unmistakably.

JCL: By no means should architecture of our time copy past architectures.

That was very much an issue relevant during the Salazar's times. The dictatorial regime, and Salazar himself, intended to impose a certain type of architecture, the one he thought to represent *the Portuguese architecture*. Traditional architecture was the only source he could refer to in order to construct the Portuguese architecture. That is why the well-known inquiry into the rural architecture had been undertaken. The style that was created is known as *portugues suave*. The importance of the *Parnaso* in Porto, for example, was in the fact it managed to break up with that type of aesthetics. At the same time, it was still maintained and strongly rooted in Lisbon: architects there did not want, or were not able to confront it. Palaces of justice built in that period are examples of that style, and worth every despire. Here in Porto, we have an example of that pseudo-monumentalism, too, and it's horrible!

In this context of relations with the past, it is important to bring about one more story, that of *Pousada de Bragança* (it is also featured in the monograph on my work). *Pousada de Bragança* was one of a series of similar buildings commissioned: architect João Andersen was asked to design another similar building, as well as Nuno Teotónio Pereira. However, at one point a decision was made and a decree was issued to stop the construction of *pousadas*. However, as the contractor was already working in Bragança and the breach of contract would induce

penalties, the construction continued. In other words, since it was in a more advanced stage than the others, I managed to complete the project.

For that building, I used shingle, the traditional material from *Tras-os-Montes*, to build walls and the fireplace. Yet I always designed in the spirit of modernism, and I'd say *pousada* has a contemporary character. I carefully incorporated the views: on the plan, one can see that a person sitting at the bed would have a view towards the beautiful landscape. The panel in the dining room is by Master Resende.

JS: When were the photographs of the building featured in the monograph taken?

JCL: They are very old – I deduce it from the fact there is a group of young boys displayed, and one of them is my son who is now 66 years old. I suggested that a dozen or so works of art should be purchased for the building – one of them is the Master Resende's panel. The building is full of various authors' paintings, as well as small-scale sculptures. There is a *St. Catherine* by Gustavo Bastos next to the door, for example. Later, however, the INATUR⁴ took the paintings away to other *pousadas*.

JS: Did you have an influence when it came to furnishing the building as well?

JCL: Yes, I did. There are examples of the furniture I designed on the photos. Good old times!

JS: Your career has been very long and fruitful. To what extent did your buildings experience alterations over time and could you influence the appearance of your works of architecture after the design was completed?

JCL: I wouldn't say there were drastic alterations, but a work of architecture can indeed change its surroundings. Let me show you an example from the monographic book: the City Market of Barcelos. Upon invitation of the city authorities, we did a rehabilitation design for the former building and we introduced large changes to the previous, traditional market. As old markets were open-air structures, it was necessary to improve conditions for the people who worked there. Our proposal was based on covering the area – both customers and clients have been more demanding nowadays. We have been negotiating with the new city authorities of Barcelos the conditions to restart the process. There are some interesting aspects to the project – for example, we tried to integrate a chapel and other elements from

⁴ Instituto Nacional de Turismo.

the surroundings. The scale of the market corresponds to the scale of the traditional town – it is the old part of Barcelos where the market is situated.

JS: From the history of architecture classes, we know of the famous case of Frank Lloyd Wright, who was very strict about respecting his houses' design; when the architect paid them visits, the owners had to put all the details in their own houses back as it was originally foreseen by the architect. Do you perhaps also undertake city walks to check on how your own works of architecture are treated?

JCL: No, not really (laughing wholeheartedly). I am not at all like Frank Lloyd Wright – on the contrary, I believe people have right to live in their own way. Also because I may not always be able to interpret their inputs properly when we begin the work on an architectural design. I always remember a trip to Bordeaux, where I went to visit one of the first Le Corbusier's residential buildings. The thing is, I couldn't find the building – it suffered so many transformations and alterations that it wasn't recognizable any more!

JS: I have just one more question, and it has to do with the Portuguese feeling of nostalgia, hesitating to embrace change and strong attachment to the past. In the contemporary architecture of the city, it is, for example, reflected in the history of the commission of *Casa da Música*: it was designed by a foreign architect.

Can you comment on the atmosphere and attitude towards the past at the time you designed the *Palácio de Cristal*? Having read about that project, I learned there were protests and disputes when it came to demolishing the old building at the site. How did that situation affect you as a young architect at the beginning of their career?

JCL: It was, of course, an overwhelming and difficult experience. However, I was not involved in the decision on demolition of *Palácio de Cristal*. Also, it must be taken into consideration that the old edifice was practically a ruin. Its structural elements were in iron and glass, and were not resistant to the salty air coming from the sea. The iron was completely rotten and so rusty that the glass panels got loose and were literally falling off. Perhaps nowadays it would be possible to think of restoring and conserving such a structure, despite its bad state...

A person who made a critical influence to the city authorities to have the sports pavillion constructed was a gentleman named Mario de Carvalho, the councillor in the Municipality of Porto, who was as well connected to the Directorate General of Sports. His dream was to bring a big event, a world championship to Porto. I had even proposed another location, but,

as far as the city authorities were concerned, the present site was where all the conditions were met.

While the demolition of the ancient *Palácio de Cristal* is frequently brought up, there are similar cases that have been completely forgotten – demolition of a beautiful edifice that housed the Ave Maria Convent for the purposes of construction of the São Bento Station, for example. Another example is that of *Solar d'Aviz*, a beautiful property that existed in Rua de Aviz, next to the Filipa de Lencastre Square. Right there, there is still a café Aviz that I frequented at the time when I had an office down the street, next to the hotel. Perhaps there were solutions other than demolishing *Solar d'Aviz*, or yet another property at Largo da Santa Teresa, on top of Rua da Fabrica, where an unremarkable structure was built in its place. Unlike *Palácio de Cristal*, those cases have been long forgotten.

JS: Since this was the last question I had, I would like to say our conversation was very inspiring and to thank you for your time.

A.2. An interview with Tiago and Fernando Passos

An interview with Tiago and Fernando Passos:

Porto and its *francesinha*

June 27 and July 4, 2017

restaurant *A Regaleira*, Rua de Bonjardim, Porto

during lunchtime / from 3 PM

The interview was held in Portuguese and translated into English by Jelena Savić.

PART I: June 27th, 2017

Conversation with Tiago Passos

JS: Please let me know a bit about the history of this restaurant and its most famous dish, the *francesinha*.

TP: The restaurant *A Regaleira* was founded in 1934; the owners were my great-grandfather, my grandfather and several other partners. The well-known *francesinha* was invented during the early 1950s, more precisely in 1952. The restaurant has actually begun as a fish and seafood restaurant, but nowadays it is principally known for *francesinhas*. The restaurant has always belonged to my family: firstly, as I mentioned, to my great-grandfather and my grandfather; then, my father inherited it, and me and my brother are the current proud owners; the family has always had some more partners in the history of the establishment.

JS: The restaurant must have been enlarged and evolved in terms of size over time?

TP: Actually, it was always this size! Or more precisely, it was even larger at one point, since we used to have an area in the basement where guests were received (nowadays used as a storage space). That space could perhaps be best described as *tasca*: the tables were rustic, and the food served there was quite simple and inexpensive. However, the restaurant has always been at this address, in this very building.⁵

⁵ In Rua de Bonjardim, Porto downtown.

So, it was in 1952 that *francesinha* was invented. It is a well-known story, but maybe it makes sense to revisit it.

JS: Of course! Was your great-grandfather the one who created the famous dish? I have read the name of its creator was Daniel Silva.

TP: No, he was not one of my ancestors, but a partner of theirs. At the time, besides the restaurant, my grandfather was also in the hotel business, and had links with France. It was in France that he got to know Mr. Daniel, Daniel Silva. They developed a friendship and so he invited Mr. Daniel to return to Portugal. Daniel Silva was the inventor of *francesinha* – it was based on a French sandwich enriched with some special ingredients and local products in line with the Portuguese taste, such as *linguiça*, fresh sausage, or roast meat, and a spicy sauce. The hot sauce was a tribute to French girls of the time, who very much promoted the liberal mini-skirt fashion: Silva found the French women the most attractive ones. Therefore also the name *francesinha* in their honour.

JS: We know, of course, that Portugal was much more conservative at the time. I am very interested in the *francesinha* ingredients. How much do they matter? What has changed over time?

TP: For the meats and bread, we have had the very same supplier ever since the dish was created. One of them is *Salsicharia Leandro*, with the shop at the Bolhão market. We work with the same bread supplier for many decades as well; it is not the original one merely because the original bakery has closed. However, the type and size of bread remains the same. We most commonly serve *francesinha* in a sandwich bread, however that one is not the original version. The original one is in the individual *pão bijou* – in early 1950s there was no sandwich bread available. The most important part, the sauce, remains a well-kept secret. Our practice is to cook the sauce in two phases – the first part occurs in the kitchen, and the final touches are given at the counter, by two different persons. No employee knows the complete recipe.

JS: I noticed there are staff members who have been working in *Regaleira* for a long time.

TP: Yes, we have employees who have been with us for over two or three decades and they are a part of our history.

JS: Have you been receiving many tourists?

TP: Over the recent years we have indeed been invaded by tourists – when they find out *francesinha* was invented here, they get curious and come visit. Porto has recently become a very popular destination, the number of visitors has increased, and we have seen our share, too!

JS: Your *francesinhas* are made with roast pork meat, just like the original ones by Mr. Silva. I have tried a number of *francesinhas* in other restaurants, and all of them were with beef steak.

TP: We also have *francesinhas* with beef steak on our menu. However, the original ones were with roast pork; of other meat ingredients, we use *linguiça*⁶ and fresh sausage.

JS: If I understand correctly, the *francesinha* was originally served in a small round bread, but over time it was replaced with slices of sandwich bread.

TP: We just added that new possibility, but, along with the standard sandwich bread *francesinhas*, we still serve those in round breads as well, and call them “original *francesinhas*”. *Francesinha* was initially a snack, something one would have around mid-afternoon at the counter – it was not meant to be a full meal, nor served at a table like lunch nor dinner, therefore the size.

JS: I have also heard of vegetarian *francesinhas*. It is hard to imagine there can be a vegetarian version of a dish that has so many kinds of meat!

TP: We also have them in the *Regaleira*’s menu, because they are in demand. In my opinion, it would be better if another name was invented for vegetarian *francesinhas*, this way things get too confusing! (laugh).

JS: There is a restaurant in the center of Porto, at Rua Passos Manuel, that promotes its *francesinhas* as “the world’s best”. Do you know of it and how do you see their claim?

TP: The thing is, the restaurant has created a brand name – and that name is “the world’s best *francesinha*”. We can say, thus, it is a marketing move, because it’s not that their *francesinhas* won a contest or a prize. And it seems the strategy is appealing, especially for the tourists, and works well for them. It isn’t easy to decide which *francesinha* is really the world’s best – among

⁶ Smoked spiced sausage.

other issues, personal taste must also be taken into consideration. We can't claim that ours is the best, but the first it is, and we are absolutely sure of that! (laugh)

We have already considered registering and protecting *francesinha* as patent, and I have discussed the matter over and over with my father; eventually, we realized there was another side of the issue, as it would lead to impeding others of making *francesinhas* (at least under that name), and that limiting its reach would not be a good decision.

As far as I know, *francesinhas* have reached as far as in the USA, thanks to a cook from Porto who worked with us. After he moved to USA, he started a successful fast food business.

JS: My friends from Montenegro, who also live here in Porto, have told me an interesting story: not long ago, during their visit to Trebinje (in Bosnia and Herzegovina), they entered a random restaurant to have dinner. They were delighted to see a large-scale cityscape of Porto covering an entire wall. They soon discovered the restaurant was owned by a Portuguese, who, after getting married to a girl from Trebinje, ended up moving there and starting a business. Of course, there were *francesinhas* on the menu!

TP: This is the proof that *francesinha* has been conquering the world! It has recently been elected one of the ten world's best sandwiches by a popular magazine!

JS: Who was the one to "baptize" *francesinha*? When I was preparing for this interview, I came across some controversial information – some say it was Daniel Silva, others bring in a story about a friend of his, a journalist, who actually assigned the name.

TP: It was, of course, Daniel Silva. He created it right at the counter over there! At first, it was served with a small glass of fruit juice, to counterbalance the spicy sauce. We are thinking of reintroducing that detail as a part of original experience.

JS: I have noticed some very untasty-looking *francesinhas* being served in Porto, especially in tourist hotspots.

TP: It is a problem, I agree. There are bad *francesinhas*, too, and once a visitor tries one of those, it ruins the reputation of the dish we are so proud of. We are confident of the quality of ours, and we don't mind if they are copied (laugh). It is actually not very difficult task – every component but the sauce is available on the market to anyone. Our homemade sauce, however, is freshly cooked every day, according to the secret recipe. The cook arrives to work early in the morning, and the first task is to start the sauce.

JS: Being located in the heart of Porto and a zone of tourist interest, is there a lunch hour or dinner time in *Regaleira* any more, in a way Portuguese are used to?

TP: The tourist flow has indeed affected us, and we serve *francesinhas* all day long, mostly to tourists. Many Portuguese like to have the smaller version of francesinha, the “original” one, as a late-afternoon snack, too. However, the lunch hour, around 1 PM, remains the busiest time for the restaurant.

JS: You have certainly heard of Anthony Bourdain, a famous New York chef and writer, who recently revisited Porto to shoot a new episode of his culinary programme. I imagine he was curious to taste *francesinha* right at the place it was invented.

TP: Unfortunately, he hadn’t let us know he was going to be in Porto – it was a surprise visit. We would have loved to welcome him (and I imagine he would be interested to explore the *francesinha* origins), but the week of his trip to Porto was the only one the restaurant was closed for general maintenance.

JS: There is another well-known foreign chef – Ljubomir Stanisic, who actually comes from my country, but has been living in Portugal (in Lisbon) since the late 1990s. Upon arrival, he was fascinated with your country, and transformed his impressions of the streets of Lisbon, architecture of the EXPO 98 and local traditions into a “codfish clothesline” – his signature dish made of fried codfish and served in a way to resemble clothes drying on a rack, a common sight in the streets of his new city. Later he traveled throughout Portugal and wrote several culinary books, always pointing out the versatility and ingenuity of Portuguese gastronomy.

TP: Many visitors admire our gastronomy, and great food, not only here in *Regaleira* but generally throughout the North, contributes a lot to their good impression of our country.

JS: I noticed one more thing that illustrates how important customs and habits around food sharing and consumption are to Portuguese: while much of my daily work has to do with correspondence and communication, I have never received an e-mail during lunch hour! In my country, it was truly much different: just a half an hour break, completely outside common lunch hour.

TP: Here, especially in the North, we continue to cherish our nutrition habits: a proper lunch break is so important that many businesses, even grocery shops, close for an hour and a half or two hours in the middle of the day for that purpose. People also very much like to organize

their social life around a meal. Here in *Regaleira*, we have groups of regular visitors – groups of friends that come once a week, on a certain weekday, or once a month. And it is convenient, because the restaurant is open throughout the year (except for a week every winter for general maintenance). We don't have a summer break, and only close on Saturdays. It is our tradition and we will be keeping it, even though Saturdays are among the busiest days in restaurant business and we would benefit economically from a change.

JS: Will there ever be *Regaleira* at some more locations? Some kind of *Regaleira 2*?

TP: No, we would never do it, as *Regaleira* is unique!

JS: I have many friends who, despite being from Porto, have never been to *Regaleira*, nor, for example, climbed the Clerigos tower, or did other things a tourist would undertake during the first days of their stay!

TP: I agree, sometimes locals end up never doing it, and take those attractions for granted as they are available to them at any time.

JS: *Francesinha* matters so much to Portans that it turns out to be a great conversation starter. Whenever one wants to make an evening with friends more dynamic, it's enough to inquire where the best *francesinhas* in the city are served! Everyone has an intransigent opinion when it comes to that issue.

TP: Exactly! I know of *francesinha* forums and competitions, too. I think it's good Portans are so proud of it and that it has become an emblematic dish of the city.

JS: Are there *francesinha* restaurants in other cities? Can one have a *francesinha* in Lisbon, for example?

TP: I think so. However, ingredients are different, perhaps not as good-quality as the ones used here, because some of the products we use can only be acquired in Porto. Then, of course, there is the matter of hot sauce, the most important element of the dish. The original sauce recipe is with us, and all others can have higher or lower degree of similarity. One of the strategies that lowers the quality of the dish in restaurants is taking shortcuts by preparing frozen *francesinhas* in large quantities. Then they can be served quickly. In *Regaleira*, we never do it – customers have to wait a little bit more, but what they get is a freshly made dish.

As you certainly have noticed, *francesinhas* often come in huge portions, and sometimes a person copes to eat the entire serving. Nowadays, they are accompanied with french fries – but that was introduced only in 1970s. Originally, it was just the sandwich, that came with a glass of orange juice. As I mentioned, we are thinking of reintroducing that old habit.

JS: One of your employees, Mr. Toni, has shown me some historical documents you have framed and put on display at the restaurant entrance.

TP: We have recently been contacted by the municipal authorities about their intention to protect historical shops and restaurants in Porto, and we have been asked to help with the archival search for that purpose. We, of course, gladly accepted and have been working on that. There are some photos, documentation and other materials we have been gathering and we will be handing it to the Porto city authorities.

Now that the tourism has been very intense in Porto, the historical places that, in a way, give that particular spirit to the city, have been threatened by grand hotel businesses, insensitive to heritage matters. However, visitors certainly won't come see other tourists, but exactly those authentic places with local character, that are now on the way to be lost! That is why I find the city authorities' initiative very important. But, in my opinion, it already comes a bit late. I know of drastic examples in Lisbon, where historical places disappeared for the same reasons.

As for the interior of *Regaleira*, we haven't changed much since our beginnings. Not long ago, we came across an old photo, from the 1960s, and everything looks almost the same: the differences we spotted were in light fixtures, or the tone walls were painted. We limit our interventions to maintenance work, and haven't undertaken any structural changes. Many of our clients like the fact our interior is as it was so many decades ago, it seems like they travel back in time. Of course, we had to introduce some novelties. such as TV sets, it's a demand of the modern times – but the structure is intact.

The only substantial changes were undertaken to fulfill requirements of ASAE⁷ related to food safety: for example, that is why the original wooden floor had to be changed – in order to fulfill the contemporary hygiene standards we had to replace it with ceramic tiles which are much easier to maintain. So, we try to remain authentic, but have to adapt to our own times.

JS: Has *Regaleira* had any heritage protection status until now? If it is not the case, you could have legally undertaken alterations all this time and modernize the premises.

⁷ *Autoridade de Segurança Alimentar e Económica* - ASAE is an authority responsible for food safety and economic surveillance in Portugal.

TP: That's correct. Until now, *Regaleira* has not been listed. However, we have always felt it should remain as it used to be. We also have an archive; the documents perhaps have not been stored properly, but we have been working on that in the recent years and doing our best to protect them, especially the older archival material from the 1930s or 1940s. We have already copied and scanned most of the documents and handed them to the municipal authorities' service for cultural heritage. We can arrange a date to have a look at them soon, together with my brother who is more into that matter.

For us, it is very important to have those materials organized and stories registered – witnesses and the ones who have lived the history of the dish and this place slowly disappear and things easily get forgotten.

PART 2: July 4th, 2017

Conversation with Tiago Passos and Francisco Passos

JS: Can you tell me some more details about the relationship of your grandfather with Daniel Silva? Have they known each other long before the invention of *francesinha*?

FP: We don't know exactly, but, as Tiago has mentioned before, their friendship dates from the 1940s. Our grandfather invited Silva to come back to Portugal and offered him good working conditions in *Regaleira*.

JS: Does it mean they were partners?

FP: Actually no, at least not in the beginning. During the late 1950s (probably in 1957 or 1958), Silva was given a small share in the business, though. There have been various partners in the restaurant's history, but our family members have always been involved.

JS: When *francesinha* was invented, was it only available here in *Regaleira* or it spread immediately?

TP: For many years, it was only possible to have one here in *Regaleira*.

FP: It was invented by Mr. Daniel in this very space, in 1952, maybe even earlier but what we know for sure is it was sold from 1952 onwards; also, it was only served to frequent clients at first. Daniel had work experience from France, and transformed their well-known *croque madame* and *croque monsieur* using a variety of Portuguese meats and sausages. The frequent clients liked the experience, and kept ordering the new dish over and over again. At the time, it wasn't even named yet.

JS: We can safely say the name is a tribute to French women of the time, who were much less conservative than Portuguese women.

TP: Exactly – the inventor was certainly fascinated with the recent French mini-skirt fashion, at the time when Portuguese women were covered from neck to toes. As you know, Portugal had a dictatorship until 1974, so it is all the more clear that France was much more liberal then.

FP: So it was the reason that, in Daniel's opinion, French women were much more attractive than Portuguese and he dedicated the hot sauce he invented to them.

JS: During the research for the purpose of this interview, I came across the recipe for another hot sandwich sauce with some matching ingredients – Welsh rarebit. It is possible that Mr. Daniel had come across the Welsh dish and used it as an inspiration, too?

FP: We cannot know exactly, but he was probably exposed to all kinds of influences in France and could have been inspired by them. Then he worked on that basis and added some typical Portuguese elements to the mix.

JS: Where do the components of the dish come from? Have your suppliers changed over time or remained the same?

FP: Except for the bread, we have had the very same suppliers across all the decades that passed. There are similar, less expensive ingredients available on the market, but we are faithful to our long-time suppliers. For example, fresh sausage and *linguiça* have always come from the same place – *Salsicharia Leandro*. We only changed the bread supplier because the original one closed their business. However, we work with a baker that used to work there. The original bakery had worked exclusively for *Regaleira*, producing characteristic individual breads known as *pães de cinco quinas*.

JS: Can one still buy *pão de cinco quinas* in Porto?

FP: Yes, it is still widely available in local bakeries. We serve most of our *francesinhas* in sandwich bread, but the smaller variety, following the original recipe with *pão de cinco quinas*, is also in high demand.

JS: Later I would like to follow the process of making a *francesinha*. Please also tell me about the “Leixões” variety of the hot sauce.

FP: The story of that extra hot variety of the *francesinha* sauce dates back to the late 1950s, when a group of Leixões football club players used to frequent *Regaleira*. They were known for their special request – the extra hot sauce for their *francesinhas*. That simply spread to other clients over time, and we have customers who ask for the sauce “à Leixões” up to the present day.

JS: In the first part of the interview, I found out that, initially, *francesinha* was served as a quick snack rather than a full meal, and that it was available only at the counter. Who were the main customers of *francesinha* in those early years? Were there only men or also women, and youngsters?

FP: Primarily, customers were men who worked nearby in the downtown, bank clerks, for example, and other similar employees. Since it is a very spicy dish, maybe it is also a reason that it was more appealing to men. Much later, women also started visiting *Regaleira* more often and enjoying *francesinha*.

TP: We also need to bear in mind that we are referring to the dictatorship epoch, when women mostly stayed home and few of them had jobs and independence. A woman drinking in a bar late at night was neither a common sight, nor well accepted.

JS: Tell me a little more about Mr. Daniel: did he have any family in Porto?

TP: He was well-known for being a ladies’ man. We have found a copy of a peculiar document that somehow ended up in our archives, which may be revealing of Mr. Daniel’s life. It is a declaration given by Laura de Patrocínio Fernândes, the mother of a thirteen-year old girl named Maria Teresa Fernândes Santos, in which she gives consent for her daughter’s marriage with Daniel David da Silva. The wedding was in 1968 (Silva was in his forties then), and that is the only known Silva’s wife. Plenty of stories have been told about his Casanova adventures.

One of the legendary ones is that he used to ride aimlessly by tram, just to observe pretty girls.

We are not really sure how come such a document on Silva's private matters ended up in our archives, but the fact is *Regaleira* is much more than a workplace to our employees – it's like their second home, and many of our staff members have been here for a long time, even decades.

JS: How many employees does the restaurant currently have?

FP: At the moment, we have twelve staff members.

JS: Besides the famous *francesinhas*, what do you have on the menu?

FP: We also serve *tripas a moda do Porto*: we have an agreement with the city authorities that obliges us to prepare *tripas* every week. It is a written agreement, dating some forty years back.

TP: We know it is somewhere among all the documents we keep in our archives – we have currently been in the process of systematization and hope we will manage to find it soon. *Tripas a moda do Porto* are made on Sundays, and many customers of ours believe they taste even better on the following day, probably because all the flavours and spices blend, so they come for a daily lunch menu on Mondays.

JS: What is the capacity of the restaurant?

FP: I'd say about 150 people: currently, we haven't been using the hall in the upper floor, where about 40 more people would fit.

JS: Since *francesinha* has gained huge popularity, a few variations, such as vegetarian *francesinha*, have been invented recently. How do you see these alterations and adjustments of the original dish?

TP: Sincerely, as long as they are tasty and made with quality ingredients, I am in favour of all those variations! It's good that *francesinha* is promoted! The thing is, a vegetable sandwich, despite being accompanied with the *francesinha* sauce, seems to be very far from the essence of that dish – but the solution is simple, perhaps it shouldn't be called *francesinha*. For us, to consider it a *francesinha*, it has to be composed of bread (either slices of sandwich bread or the individual small round one), meats – fresh and smoked sausage, plus either a slice of roast pork

leg or beef steak, cheese and sauce. So, there are some variations, but excluding meat or replacing it with poultry, or codfish, simply wouldn't work.

Our strategy is to serve the *original francesinha* by default, and, of course, acknowledge customers' special requests – topping it with an egg, for example. That is one of the common variations nowadays, but it's a recent addition. The principal meat is roast pork, but there is a variation with beef steak upon request, even a vegetarian version of the dish. I have never had one (in case I feel like eating vegetables, I prefer ordering a salad) (laugh). However, for those customers who cannot eat meat, for ethical or religious or any other reasons, we have included vegetarian *francesinhas* on our menu.

JS: *Francesinha* is a truly abundant and highly caloric dish, and it seems to be a tendency in Portugal to serve meals in very large portions.

FP: Exactly, for us, good meal is not only a tasty one, but also has to be abundant. Families still very much value the meal time, and there is always a lot of food and drinks to share on our tables.

TP: Our social life, family gatherings and even business, revolves around sharing meals. Many business deals are made at dinner tables, and there are often business lunches here in *Regaleira*, too. We have more secluded areas designated for those purposes.

JS: Unlike my own cultural context, people are very outgoing here, and it is very common to eat out. Rather than the question of living standard (neither of the nations is very rich), I believe it is a cultural code.

TP: It most definitely is! It is also a fact we have a lot of diversity and competition, so eating out is rather inexpensive. It is not the case in many European cities, where you can often see highly ranked employees in a park during the lunch hour, eating a sandwich or a meal they brought from home.

JS: Have you come across some more interesting documents during the work on the systematization of the archives so far? Perhaps you have the design for the interior of the restaurant, which I would be interested to look at as an architect?

FP: We don't have it, but it might be able through the municipal archives. We are trying to find it, too. What we have are some licenses and permits for the hospitality activities, where

you can see how restaurant standards and rules were changing over time. For example, at one point (as you can see in this 1953 document), every restaurant was obliged to have spittoons, so we had them, too!

JS: Where does the name *Regaleira* come from? What is the meaning of the word?

TP: It derives from the word “regalo” – in Spanish, it would mean “present”, but in Portuguese the meaning refers more to something tasty. “Estar regalado” means “being satisfied”.

JS: Have you got any old photos of the restaurant in your archives?

TP: We have a few, and most of them are framed and exhibited at the entrance. Let me also show you our safe, where the *francesinha* sauce recipe is kept. We will also have an insight into the process of *francesinha* preparation – almost everything happens at the counter, only the sauce is prepared in two steps, the first one happening in the kitchen, and the final one at the counter. Therefore, neither the cook nor the person who works at the counter know the recipe in its entirety. We do not freeze the ingredients – our policy is to always have a freshly made dish, but it takes a bit of waiting time. So, if one is in a hurry, *Regaleira* might not be the best place for a quick meal. Our permanent customers have found a way to deal with it, though – they phone us in advance and have us start the preparation before their arrival!

JS: Who are your customers? Are they mostly locals, or there are more tourists?

TP: We have our regular local customers throughout the year, and it is not only *francesinha* they order: many times, they are here for *tripas*, or fish and seafood we are also known for. We have lots of tourists, too, especially during summer months, and most often they come for *francesinha*.

JS: It is a rare case to maintain a business without substantial changes throughout all these decades. What would you assess as the most challenging moment in the long history of *Regaleira*?

TP: We have indeed had our good and less good periods. During the last economic crisis, just like other local businesses, we were affected too. But every challenge we overcome makes us stronger!

JS: How do you see the future of *Regaleira*?

TP: I see a promising future – that, is, if our decision makers are careful and sensitive towards everything that has been happening in the real estate sector. Nowadays, there have been large investments in Porto, that many times threaten the existence of typical restaurants, shops and other sites in the city center, proposing to build hotels instead. Thankfully, just a few days ago we received an excellent news that our restaurant, along with a series of other sites of relevance, will be considered as heritage and protected by the municipal authorities. That fact will give us much relief when we think of our future.

We are listed among over thirty historical cafés and shops that will enjoy protection.

You can have a look at some photos from our archive, where one can notice how the interior remained almost unchanged. These date from the late 1960s or 1970. Here is also the letter we received from the municipal authorities last week, about *Regaleira* becoming a “property of historical and cultural or social interest”⁸: now we will be under protection on the basis of a law adopted in 2014, that recognizes importance of properties like *Regaleira* at municipal or even national level. In any case, it won’t be so easy to put an end to historical properties as it used to be until now. The problem had particularly aggravated during the last two or three years, and many of the renowned historical places of Porto have already closed. Most of those spaces were rented, with rather low rents; now that the situation has changed with the flow of capital, they simply cannot pay the raised amount and lose their business. For example, about a decade ago, McDonalds moved into a beautiful edifice at Avenida dos Aliados, replacing a historical café: the owners were too tempted by a generous financial offer.

JS: Let’s get back to 1963, when a café was opened in Vila Nova de Gaia that also served *francesinha*.

TP: The owner was actually our former employee – he was the one who founded *Majara*. We remained good friends, and often welcome Mr. José here for lunch.

JS: Have you given away the recipe to Mr. José?

TP: No, we didn’t, and their sauce is not equal to ours, yet it is the most similar that one can try in Porto. He worked here for some years, and knew a part of the recipe, but not all its elements. So, their *francesinha* is the most similar copy of ours that can be found.

⁸ The letter is dated June 27th, 2017.

Maybe you would be interested in having a look at our old menus. For now, we haven't come across any menu or other written document to prove that the dish was invented in 1952, although it is still a part of living history, so there are witnesses who remember that. For the first time, *francesinha* appears in a menu in 1974: at the time, we started producing menus on a typewriter, while beforehand they were handwritten for each day, and at the end of a day were discarded. So, only from the mid-seventies onwards, we have a written proof of the existence of *francesinha* on our menu. Also, it was considered a snack, so, as it wasn't even served at a table, in the beginning there was no place for it on the menu. We have framed one of those, and displayed it at the entrance. In some earlier documents that we have here, such as this one dating back to 1963, *francesinha* is not mentioned. It is more targeted at rules and regulations for the restaurant, including the price range that government defined for the dishes at the time.

Our rental contract, as you can see, dates back to 1934. It is still in force. Mrs. Maria Guimarães Pestana was the first to sign our lease contract on behalf of the landlords; nowadays, there are some twenty descendents of hers who have their share in the contract. Over time, the rent value was updated many times, and we did have plenty of disputes with the landlords, too. I believe that, without the recent municipal protection, the building where *Regaleira* is situated would be sold quickly. And it is no wonder – regardless of the historical component, it is a very valuable property thanks to its location.

Here is another document that was circulated to all restaurants in the city in 1945: it prohibited selling wine by glass, and determined the maximum profit at 20% of the sales price. Today, it is, of course, much different: the rules of supply and demand are the only factors that determine our prices.

Another document we have here is about the retirement of Mr. Daniel in 1968, when he sells his share in *Regaleira* to my grandfather, António Augusto Gonçalves Passos. However, even after the retirement, he continued working for us for a while.

JS: How do the prices in escudos from the old menus correspond to today's prices?

TP: The cost of 14 escudos for a seafood dish at the time would translate into five cents in today's money. At the time, even if it seems almost nothing nowadays, that was a costly meal. *Francesinhas*, of course, were much less expensive, and any worker who passed by could afford such a snack and a glass of beer.

JS: I was wondering about the detail in one of the documents, where *Regaleira* is designated “a 2nd class restaurant”.

TP: That has to do with the classification by the authorities: only the most exclusive restaurants were considered 1st class, while the other decent ones, like *Regaleira*, belonged to the so-called 2nd class. There were two more classes, 3rd and 4th, and below them, there were *tascos* (taverns), where the offer was limited to wine and snacks. No date is displayed on the document, but we may be able to determine the approximate year on the basis of the prices.

You can have access and make copies of every document we have – except the *francesinha* recipe!

We have the old register of employees, too, but it was introduced only in mid-1970s, so Mr. Daniel had already been retired at the time. Our old employees remained friends, of course: for example, Mr. Rogério, who now lives in a retirement home. He is 99 years old, and he promised us to come to *Regaleira* for a *francesinha* on his 100th birthday. I am 42, and I remember many of them working here when I was a kid.

Even though Mr. Daniel is not in the book, I can say we have many clients and partners that still remember him vividly. One of them is our old partner, who is now very ill and with Alzheimer’s disease, but until recently he used to come to the restaurant and share amazing stories and adventures from his times with Daniel. Those were mostly about women and food!

Sometimes, our customers help us with the historical documents about *Regaleira*: one of the photos of Mr. Daniel on display at the entrance comes from a client, who was also his long-term girlfriend. She pointed out Daniel’s charisma and charm, though she was aware she was not the only one.

JS: Taking into account *Regaleira*’s significance for the spirit of Porto, and the fact historical witnesses are slowly disappearing and forgetting, it would be interesting to have a book, a monograph about it, to document and preserve its history for the future.

TP: I agree – and this is what me and my brother are working on. *Regaleira* has been just a restaurant, and we didn’t have anyone who could dedicate to such a task, but now, with the recognition of our cultural and social values by the municipal authorities, and the awareness that many documents and stories around *francesinha* could be lost if no action is undertaken, the two of us have been more engaged in that field. After all, *Regaleira* is over 80 years old!

Family helps and has sensibility for the preservation – one of my uncles is an architect, and he warned us long ago not to change the elements of the interior as it has historical value. We, of course, welcome the help and support not only of the authorities, but also researchers, in documenting and preserving our history, which is at the same time a part of our city's history and spirit.

B.1. The questionnaire on sense(s) of place

SURVEY

This questionnaire has been developed for the purpose of the workshop „A day in Porto with the eyes closed“, as a part of my research project at FBAUP, Porto. Its goal is to find out more about how creative young people experience Porto and its cityscape.

The information obtained will be used exclusively for the research purposes.

The questionnaire is anonymous and there are no wrong answers, so feel free to express your opinions and attitudes truthfully and sincerely.

Many thanks for your contribution!

A) PERSONAL DATA

1. Name (optional) _____
2. Gender M F
3. Age _____
4. I live in Porto for _____ years.

B) QUESTIONS

B.1. For me, the first associations related to the city of Porto are:

B.2. In my opinion, the main symbol of Porto is _____

B.3. My three favourite places in the city are:

B.4. Among relatively unknown but interesting sites in Porto I would point out these:

I find them interesting because _____

C) COMMENTS OR REMARKS (optional):

Date: _____

INQUERITO

Este questionário foi desenvolvido para ser usado numa investigação na FBAUP, Porto. Tem como finalidade descobrir melhor como as pessoas experienciam o Porto e sua paisagem urbana.

As informações obtidas serão exclusivamente usadas para o projecto de investigação. O questionário é anónimo e não há respostas erradas. Então sintam-se à vontade para expressar livremente as opiniões e atitudes sinceras e verdadeiras.

Muito obrigada pela sua contribuição!

A) DADOS PESSOAIS

1. Nome (opcional) _____
2. Sexo M F
3. Idade _____
4. Vivo no Porto há _____ anos.

B) PERGUNTAS

B.1. Quando pensa no Porto, pensa primeiro em:

B.2. O seu prato favorito é _____

B.3. Os seus espaços urbanos favoritos no Porto são:

B.4. Imagine que tem um amigo estrangeiro a visitar o Porto pela primeira vez. Você quer lhe mostrar o Porto "autêntico", não os locais turísticos habituais. Para onde é que vão?

B. 5. Para si, o símbolo principal do Porto é _____

C) COMENTÁRIOS E OBSERVAÇÕES (opcional):

Data: _____

**B.2. The inquiry on contemporary heritage
(the questionnaire samples
and examples of examinees' responses)**

QUESTIONNAIRE

This questionnaire has been developed for the purpose of the research at FBAUP, Porto. Its goal is to find out more about how people experience some contemporary works of architecture and art in urban space.

The information will be used exclusively for the research purposes and publication of an article. The questionnaire is anonymous. However, if you want to receive information on the findings after the research is conducted, you can leave your e-mail address.

Many thanks for your contribution!

A) PERSONAL DATA

1. Gender M F 2. Age <20 21-30 31-40 41-50 51-60 >60
3. Profession _____
3. Education level
- primary school secondary school bachelor master doctor

B) We are in front of the Casa da Música in Porto.

- B.1. Have you already been to a guided tour of Casa da Música? - yes - no
- B.2. How often do you pass by? B.3. How often do you attend concerts and other events in Casa da Música?
- very often - very often
 - often - often
 - sometimes - sometimes
 - rarely - rarely
 - I am here for the first time - never
- B.3. Do you know the name of the Casa da Música's architect? _____
- B.4. In your opinion, what makes the Casa da Música famous? _____
- B.5. Do you have a particular connection to this building (you live/work nearby, you are connected to Casa da Música in some way that should be stressed)? _____

C) Imagine you are meeting a foreign friend in front of the Casa da Música. The friend has never seen the building, not even in a photo. Describe it briefly here, so that the friend can recognize it.

D) Please assess to what extent you agree with the claims related to this building given below (grading example: +3 – completely agree, 0 – neither agree nor disagree, -3 – completely disagree).

D.1. The Casa da Música has already become one of the main landmarks of Porto.

I agree ☐ ☐ ☐ ☐ ☐ ☐ ☐ I disagree

+3 +2 +1 0 -1 -2 -3

D.2. If I had a guest from another city/country, this would be one of the first places I would recommend them to see.

I agree ☐ ☐ ☐ ☐ ☐ ☐ ☐ I disagree

+3 +2 +1 0 -1 -2 -3

D.3. When designing the building, its architect has taken into account elements of Portuguese cultural identity.

I agree ☐ ☐ ☐ ☐ ☐ ☐ ☐ I disagree
+3 +2 +1 0 -1 -2 -3

D.4. The Casa da Música fits well in its urban context in Porto.

I agree ☐ ☐ ☐ ☐ ☐ ☐ ☐ I disagree
+3 +2 +1 0 -1 -2 -3

D.5. This building is one of the examples that can show future generations the architectural/artistic achievements and possibilities of the beginning of the 21st century at world level.

I agree ☐ ☐ ☐ ☐ ☐ ☐ ☐ I disagree
+3 +2 +1 0 -1 -2 -3

E) Please assess how much the pairs of attributes below correspond with your impression of this building (0 – neutral):

fitting in	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	imposing
	+3	+2	+1	0	-1	-2	-3
refined	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	rough
	+3	+2	+1	0	-1	-2	-3
unusual	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	usual
	+3	+2	+1	0	-1	-2	-3
important	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	unimportant
	+3	+2	+1	0	-1	-2	-3
attractive	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	unattractive
	+3	+2	+1	0	-1	-2	-3

F) Please assess your overall impression of the Casa da Música.

positive ☐ ☐ ☐ ☐ ☐ ☐ ☐ negative
+3 +2 +1 0 -1 -2 -3

G) Can you remember and describe when you saw this building for the first time?

H) What do you think about the possibility of the Casa da Música becoming a listed cultural property?

- ☐ yes, it is an architectural masterpiece and should be listed
- ☐ no, it can't compare with listed buildings from the past
- ☐ I am not sure, the time will show
- ☐ I don't know
- ☐ other answers: _____

Comments or remarks (optional):

Date: _____ E-mail (optional): _____

QUESTIONNAIRE

This questionnaire has been developed for the purpose of the research at FBAUP, Porto. Its goal is to find out more about how people experience some contemporary works of art in urban space. The information will be used exclusively for the research purposes and publication of an article. The questionnaire is anonymous. However, if you want to receive information on the findings after the research is conducted, you can leave your e-mail address. Many thanks for your contribution!

A) PERSONAL DATA

1. Gender M F
2. Birth year _____
2. Profession _____
3. Education level
 primary school secondary school bachelor master doctor

B) We are in the vicinity of the Sea Anemone in Porto / Matosinhos.

B.1. How often do you pass by?

- very often
- often
- sometimes
- rarely
- I am here for the first time

B.2. Do you have a particular connection to this sculpture (you live/work nearby, you are connected to the Sea Anemone in some way that should be stressed)?

C) Please assess to what extent you agree with the claims related to this Sea Anemone given below (grading example: +3 – completely agree, 0 – neither agree nor disagree, -3 – completely disagree).

C.1. The Sea Anemone has already become one of the main landmarks of Porto and Matosinhos.

I agree ☐ ☐ ☐ ☐ ☐ ☐ ☐ I disagree
 +3 +2 +1 0 -1 -2 -3

C.2. If I had a guest from another city/country, this would be one of the first places I would recommend them to see.

I agree ☐ ☐ ☐ ☐ ☐ ☐ ☐ I disagree
 +3 +2 +1 0 -1 -2 -3

C.3. When designing the sculpture, its author has taken into account elements of Portuguese cultural identity.

I agree ☐ ☐ ☐ ☐ ☐ ☐ ☐ I disagree
 +3 +2 +1 0 -1 -2 -3

C.4. The Sea Anemone fits well in its urban waterfront context in Porto / Matosinhos.

I agree ☐ ☐ ☐ ☐ ☐ ☐ ☐ I disagree
 +3 +2 +1 0 -1 -2 -3

C.5. This sculpture is one of the examples that can show future generations the artistic achievements and possibilities of the beginning of the 21st century at world level.

I agree ☐ ☐ ☐ ☐ ☐ ☐ ☐ I disagree
+3 +2 +1 0 -1 -2 -3

D) Please assess how much pairs of attributes below correspond with your impression of the sculpture (0 – neutral):

imposing	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	fitting in
	+3	+2	+1	0	-1	-2	-3
rough	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	refined
	+3	+2	+1	0	-1	-2	-3
interesting	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	monotonous
	+3	+2	+1	0	-1	-2	-3
usual	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	unusual
	+3	+2	+1	0	-1	-2	-3
meaningful	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	meaningless
	+3	+2	+1	0	-1	-2	-3
attractive	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	unattractive
	+3	+2	+1	0	-1	-2	-3

E) Imagine you are meeting a foreign friend in front of the Sea Anemone. The friend has never seen the sculpture, not even on the photo. Describe it briefly here, so that the friend can recognize it.

F) Please assess your overall impression of the Sea Anemone.

positive ☐ ☐ ☐ ☐ ☐ ☐ ☐ negative
+3 +2 +1 0 -1 -2 -3

F.1. The main reasons for the impression you have are:

G) Can you remember and describe when you saw this sculpture for the first time?

H) Do you know the name of the Sea Anemone's author? _____

I) In your opinion, what makes this sculpture so famous? _____

J) What do you think about the possibility of the Sea Anemone becoming a listed cultural property?

- ☐ yes, it is a masterpiece and should be listed
- ☐ no, it can't compare with notable sculptures from the past
- ☐ I am not sure, the time will show
- ☐ I don't know
- ☐ other answers: _____

Comments or remarks (optional):

Date: _____ E-mail (optional): _____

01

FBAUP – PhDD projecto de investigação

O(s) Sentido(s) de Portugal: A Vida Contemporânea do Património Português
Investigadora: Jelena Savić

QUESTIONÁRIO

Este questionário foi desenvolvido para ser usado numa investigação na FBAUP, Porto. Tem como finalidade descobrir melhor como as pessoas experienciam algumas obras contemporâneas de arquitectura e arte no espaço urbano. As informações obtidas serão exclusivamente usadas para o projecto de investigação e publicação de artigo. O questionário é anónimo. Todavia, se quiser receber informação dos resultados após da conclusão da pesquisa, pode deixar o seu endereço e-mail.

Muito obrigada pela sua contribuição!

A) DADOS PESSOAIS

1. Sexo M (F) 2. Idade <20 21-30 (31-40) 41-50 51-60 >60
3. Profissão secretária
3. Grau de educação
escola primária escola secundária (licenciatura) mestrado doutoramento

B) Estamos em frente da Casa da Música do Porto.

B.1. Já realizou uma visita guiada à Casa da Música?

(- sim)

- não

B.2. Com que frequência passa pelo edifício?

- (muito frequentemente)
- frequentemente
- às vezes
- raramente
- estou aqui pela primeira vez

B.3. Com que frequência vai a concertos e outros eventos na Casa da Música?

- muito frequentemente
- frequentemente
- (às vezes)
- raramente
- nunca

B.3. Sabe o nome do arquitecto que projectou a Casa da Música?

Sim

B.4. Na sua opinião, o que torna a Casa da Música tão famosa?

Seu diferente

B.5. Tem alguma ligação especial com este edifício (vive / trabalha perto, tem outro tipo de ligação que deve ser salientado)?

Sí, de trabalho aqui

C) Imagine que tem de encontrar um amigo estrangeiro em frente da Casa da Música. O seu amigo nunca tinha visto o edifício, nem sequer em fotografia. Descreva-o sucintamente para esse seu amigo reconhecer o prédio.

um edifício fora do comum, diferente do outro

D) Por favor, determine o quão concorda com as afirmações relacionadas com este edifício embaixo escritas (por exemplo: +3 – concordo totalmente, 0 – nem concordo nem discordo, -3 – discordo totalmente).

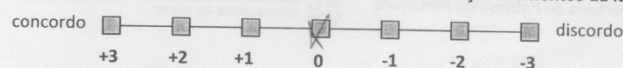
D.1. A Casa da Música já se tornou um dos principais ex-libris da cidade do Porto.

concordo (+3) (+2) (+1) (0) (-1) (-2) (-3) discordo

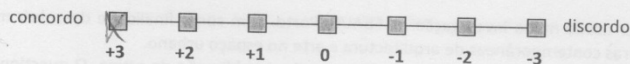
D.2. Se tivesse um visitante de outra cidade / país, este seria um dos primeiros lugares que lhe recomendaria ver.

concordo (+3) (+2) (+1) (0) (-1) (-2) (-3) discordo

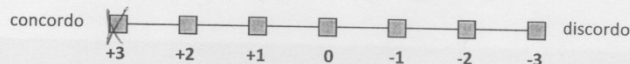
D.3. Na concepção deste edifício, o arquitecto tomou em consideração elementos da identidade cultural portuguesa.



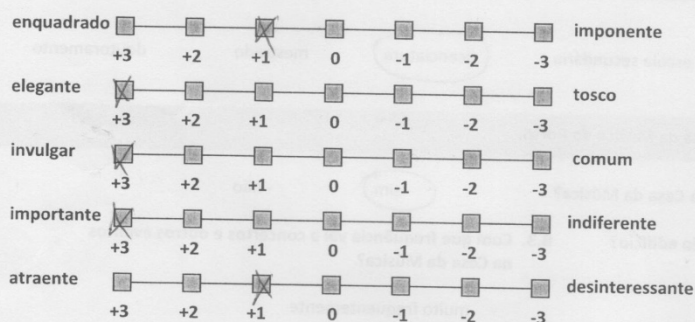
D.4. A Casa da Música insere-se bem no contexto urbano do Porto.



D.5. Este edifício é um dos exemplos que podem mostrar às gerações futuras os feitos e possibilidades arquitectónicas / artísticas do início do século XXI a nível mundial.



E) Por favor, determine o quão os pares de características correspondem com a sua impressão deste edifício (0 – neutral):



F) Por favor, determine a sua impressão geral sobre a Casa da Música.



G) Consegue recordar-se e descrever quando viu o edifício pela primeira vez?

Não

H) O que acha sobre a possibilidade de Casa da Música tornar-se num edifício protegido?

- ☒ sim, é uma obra prima arquitectónica e deve ser protegida
- ☐ não, não se pode comparar a outros edifícios protegidos do passado
- ☐ não tenho a certeza, o tempo dirá
- ☐ não sei
- ☐ outras respostas: _____

Comentários e observações (opcional):

Data: 30/07/2014 E-mail (opcional): _____

QUESTIONÁRIO

Este questionário foi desenvolvido para ser usado numa investigação na FBAUP, Porto. Tem como finalidade descobrir melhor como as pessoas experienciam algumas obras contemporâneas de arquitectura e arte no espaço urbano. As informações obtidas serão exclusivamente usadas para o projecto de investigação e publicação de artigo. O questionário é anónimo. Todavia, se quiser receber informação dos resultados após da conclusão da pesquisa, pode deixar o seu endereço e-mail.

Muito obrigada pela sua contribuição!

A) DADOS PESSOAIS

1. Sexo ☒ M ☐ F
2. Profissão Mobilista
3. Grau de educação
escola primária ☒ escola secundária ☐ licenciatura ☐ mestrado ☐ doutoramento

B) Estamos em frente da Casa da Música do Porto.

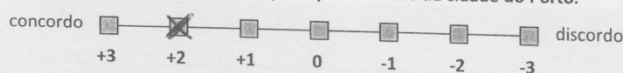
- B.1. Já realizou uma visita guiada à Casa da Música? - sim ☐ - não ☒
- B.2. Com que frequência passa pelo edifício?
- muito frequentemente ☒
- frequentemente ☐
- às vezes ☐
- raramente ☐
- estou aqui pela primeira vez ☐
- B.3. Com que frequência vai a concertos e outros eventos na Casa da Música?
- muito frequentemente ☐
- frequentemente ☐
- às vezes ☐
- raramente ☐
- nunca ☒
- B.4. Sabe o nome do arquitecto que projectou a Casa da Música? Sisa Vieira
- B.5. Na sua opinião, o que torna a Casa da Música tão famosa? As suas linhas e interior
- B.6. Tem alguma ligação especial com este edifício (vive / trabalha perto, tem outro tipo de ligação que deve ser salientado)?
Vivo no Porto

- C) Imagine que tem de encontrar um amigo estrangeiro em frente da Casa da Música. O seu amigo nunca tinha visto o edifício, nem sequer em fotografia. Descreva-o sucintamente para esse seu amigo reconhecer o prédio.

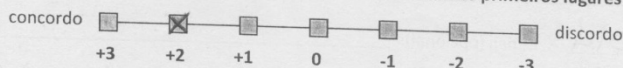
É um edifício futurista junto a
Rotunda da Boavista

- D) Por favor, determine o quão concorda com as afirmações relacionadas com este edifício embaixo escritas (por exemplo: +3 – concordo totalmente, 0 – nem concordo nem discordo, -3 – discordo totalmente).

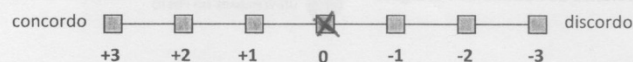
D.1. A Casa da Música já se tornou um dos principais ex-libris da cidade do Porto.



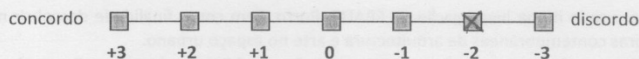
D.2. Se tivesse um visitante de outra cidade / país, este seria um dos primeiros lugares que lhe recomendaria ver.



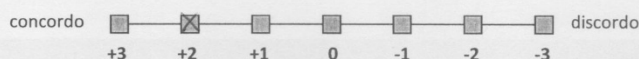
D.3. Na concepção deste edifício, o arquitecto tomou em consideração elementos da identidade cultural portuguesa.



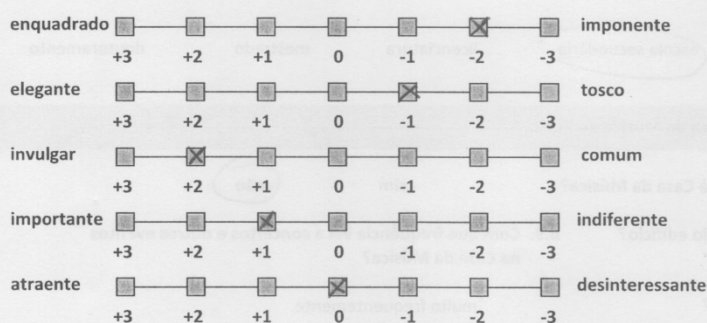
D.4. A Casa da Música insere-se bem no contexto urbano do Porto.



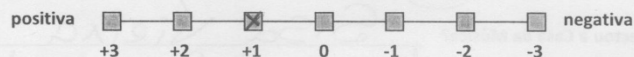
D.5. Este edifício é um dos exemplos que podem mostrar às gerações futuras os feitos e possibilidades arquitectónicas / artísticas do início do século XXI a nível mundial.



E) Por favor, determine o quão os pares de características correspondem com a sua impressão deste edifício (0 – neutral):



F) Por favor, determine a sua impressão geral sobre a Casa da Música.



G) Consegue recordar-se e descrever quando viu o edifício pela primeira vez?

Não

H) O que acha sobre a possibilidade de Casa da Música tornar-se num edifício protegido?

- ☐ sim, é uma obra prima arquitectónica e deve ser protegida
- ☒ não, não se pode comparar a outros edifícios protegidos do passado
- ☐ não tenho a certeza, o tempo dirá
- ☐ não sei
- ☐ outras respostas: _____

Comentários e observações (opcional):

Data:

30/07/2014

E-mail (opcional):

No

FBAUP – PhD research project
The Sense(s) of Portugal: Contemporary Life of Portuguese Heritage
 Researcher: Jelena Savić



QUESTIONNAIRE

This questionnaire has been developed for the purpose of the research at FBAUP, Porto. Its goal is to find out more about how people experience some contemporary works of architecture and art in urban space.

The information will be used exclusively for the research purposes and publication of an article. The questionnaire is anonymous. However, if you want to receive information on the findings after the research is conducted, you can leave your e-mail address.

Many thanks for your contribution!

A) PERSONAL DATA

1. Gender ☒ M ☐ F 2. Age ☐ <20 ☐ 21-30 ☐ 31-40 ☐ 41-50 ☐ 51-60 ☒ >60
3. Profession ELECTRICAL ENGINEER
4. Education level ☐ primary school ☒ secondary school ☐ bachelor ☐ master ☐ doctor

B) We are in front of the Casa da Música in Porto.

- B.1. Have you already been to a guided tour of Casa da Música? ☐ - yes ☒ - no
- B.2. How often do you pass by? ☐ very often ☐ often ☐ sometimes ☐ rarely ☒ I am here for the first time
- B.3. How often do you attend concerts and other events in Casa da Música? ☐ very often ☐ often ☐ sometimes ☐ rarely ☒ - never
- B.4. Do you know the name of the Casa da Música's architect? _____
- B.5. In your opinion, what makes the Casa da Música famous? MUSIC & ARCHITECTURE
- B.6. Do you have a particular connection to this building (you live/work nearby, you are connected to Casa da Música in some way that should be stressed)? NO

- C) Imagine you are meeting a foreign friend in front of the Casa da Música. The friend has never seen the building, not even in a photo. Describe it briefly here, so that the friend can recognize it.

HOGE MODERNISTIC FUTURISTIC FRONTAGE

- D) Please assess to what extent you agree with the claims related to this building given below (grading example: +3 – completely agree, 0 – neither agree nor disagree, -3 – completely disagree).

D.1. The Casa da Música has already become one of the main landmarks of Porto.

I agree ☐ +3 ☒ +2 ☐ +1 ☐ 0 ☐ -1 ☐ -2 ☐ -3 I disagree

D.2. If I had a guest from another city/country, this would be one of the first places I would recommend them to see.

I agree ☐ +3 ☐ +2 ☐ +1 ☐ 0 ☐ -1 ☒ -2 ☐ -3 I disagree

D.3. When designing the building, its architect has taken into account elements of Portuguese cultural identity.

I agree ☐ ☐ ☐ ☐ ☐ ☒ I disagree
+3 +2 +1 0 -1 -2 -3

D.4. The Casa da Música fits well in its urban context in Porto.

I agree ☐ ☐ ☐ ☒ ☐ ☐ ☐ I disagree
+3 +2 +1 0 -1 -2 -3

D.5. This building is one of the examples that can show future generations the architectural/artistic achievements and possibilities of the beginning of the 21st century at world level.

I agree ☐ ☐ ☒ ☐ ☐ ☐ ☐ I disagree
+3 +2 +1 0 -1 -2 -3

E) Please assess how much the pairs of attributes below correspond with your impression of this building (0 – neutral):

fitting in	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	imposing
	+3	+2	+1	0	-1	-2	-3	
refined	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	rough
	+3	+2	+1	0	-1	-2	-3	
unusual	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	usual
	+3	+2	+1	0	-1	-2	-3	
important	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	unimportant
	+3	+2	+1	0	-1	-2	-3	
attractive	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	unattractive
	+3	+2	+1	0	-1	-2	-3	

F) Please assess your overall impression of the Casa da Música.

positive ☐ ☐ ☐ ☐ ☒ ☐ ☐ negative
+3 +2 +1 0 -1 -2 -3

G) Can you remember and describe when you saw this building for the first time?

YES ONLINE

H) What do you think about the possibility of the Casa da Música becoming a listed cultural property?

- ☐ yes, it is an architectural masterpiece and should be listed
- ☐ no, it can't compare with listed buildings from the past
- ☐ I am not sure, the time will show
- ☒ I don't know
- ☐ other answers: _____

Comments or remarks (optional):

Date: 30/7/14 E-mail (optional): _____

11

FBAUP – PhDD project of investigation

O(s) Sentido(s) de Portugal: A Vida Contemporânea do Património Português
Investigadora: Jelena Savić

U. PORTO

FACULDADE DE BELAS ARTES
UNIVERSIDADE DO PORTO

FCT

Fundação para a Ciência e a Tecnologia
MINISTÉRIO DA EDUCAÇÃO E CIÊNCIA

QUESTIONÁRIO

Este questionário foi desenvolvido para ser usado numa investigação na FBAUP, Porto. Tem como finalidade descobrir melhor como as pessoas experienciam algumas obras contemporâneas de arquitectura e arte no espaço urbano.

As informações obtidas serão exclusivamente usadas para o projecto de investigação e publicação de artigo. O questionário é anónimo. Todavia, se quiser receber informação dos resultados após da conclusão da pesquisa, pode deixar o seu endereço e-mail.

Muito obrigada pela sua contribuição!

A) DADOS PESSOAIS

1. Sexo M ☒ F
2. Idade ☒ <20 21-30 31-40 41-50 51-60 >60
3. Profissão _____
3. Grau de educação
- escola primária ☒ escola secundária licenciatura mestrado doutoramento

B) Estamos em frente da Casa da Música do Porto.

B.1. Já realizou uma visita guiada à Casa da Música?

☒ - sim ☐ - não

B.2. Com que frequência passa pelo edifício?

- ☒ muito frequentemente
- ☒ frequentemente
- ☐ às vezes
- ☐ raramente
- ☐ estou aqui pela primeira vez

B.3. Com que frequência vai a concertos e outros eventos na Casa da Música?

- ☐ muito frequentemente
- ☐ frequentemente
- ☐ às vezes
- ☒ raramente
- ☒ nunca

B.3. Sabe o nome do arquitecto que projectou a Casa da Música?

Não

B.4. Na sua opinião, o que torna a Casa da Música tão famosa?

A sua arquitetura.

B.5. Tem alguma ligação especial com este edifício (vive / trabalha perto, tem outro tipo de ligação que deve ser salientado)?

A minha escola fica perto deste edifício.

C) Imagine que tem de encontrar um amigo estrangeiro em frente da Casa da Música. O seu amigo nunca tinha visto o edifício, nem sequer em fotografia. Descreva-o sucintamente para esse seu amigo reconhecer o prédio.

Edifício em frente à rotunda da Boavista com a parte superior maior que a inferior e pátio

D) Por favor, determine o quão concorda com as afirmações relacionadas com este edifício embaixo escritas (por exemplo: +3 – concordo totalmente, 0 – nem concordo nem discordo, -3 – discordo totalmente).

D.1. A Casa da Música já se tornou um dos principais ex-libris da cidade do Porto.

concordo ☐ ☐ ☐ ☒ ☐ ☐ ☐ discordo

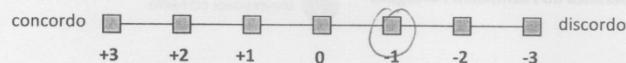
+3 +2 +1 0 -1 -2 -3

D.2. Se tivesse um visitante de outra cidade / país, este seria um dos primeiros lugares que lhe recomendaria ver.

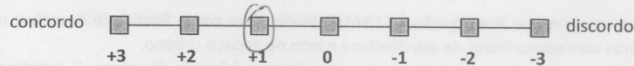
concordo ☐ ☒ ☐ ☐ ☐ ☐ ☐ discordo

+3 +2 +1 0 -1 -2 -3

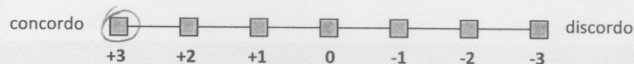
D.3. Na concepção deste edifício, o arquitecto tomou em consideração elementos da identidade cultural portuguesa.



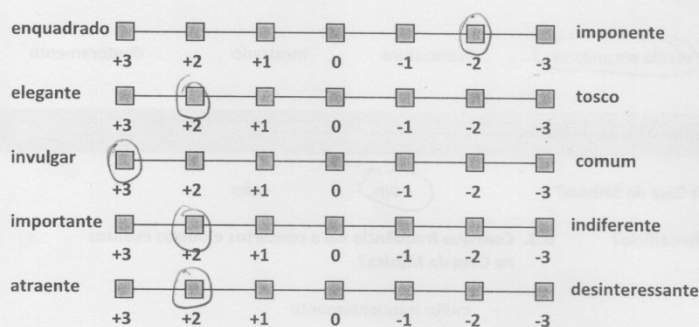
D.4. A Casa da Música insere-se bem no contexto urbano do Porto.



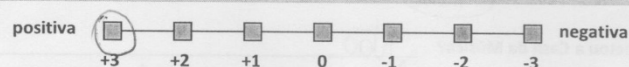
D.5. Este edifício é um dos exemplos que podem mostrar às gerações futuras os feitos e possibilidades arquitectónicas / artísticas do início do século XXI a nível mundial.



E) Por favor, determine o quão os pares de características correspondem com a sua impressão deste edifício (0 – neutral):



F) Por favor, determine a sua impressão geral sobre a Casa da Música.



G) Consegue recordar-se e descrever quando viu o edifício pela primeira vez?

Quando comecei a frequentar a minha escola secundária.

H) O que acha sobre a possibilidade de Casa da Música tornar-se num edifício protegido?

- ☒ sim, é uma obra prima arquitectónica e deve ser protegida
- ☐ não, não se pode comparar a outros edifícios protegidos do passado
- ☐ não tenho a certeza, o tempo dirá
- ☐ não sei
- ☐ outras respostas: _____

Comentários e observações (opcional):

Data: 30/07/2014 E-mail (opcional): call me the baba@gmail.com

13

FBAUP – PhDD projecto de investigação

O(s) Sentido(s) de Portugal: A Vida Contemporânea do Património Português
Investigadora: Jelena Savić

U. PORTO

FACULDADE DE BELAS ARTES
UNIVERSIDADE DO PORTO

FCT

Fundação para a Ciência e a Tecnologia

QUESTIONÁRIO

Este questionário foi desenvolvido para ser usado numa investigação na FBAUP, Porto. Tem como finalidade descobrir melhor como as pessoas experienciam algumas obras contemporâneas de arquitectura e arte no espaço urbano.

As informações obtidas serão exclusivamente usadas para o projecto de investigação e publicação de artigo. O questionário é anónimo. Todavia, se quiser receber informação dos resultados após da conclusão da pesquisa, pode deixar o seu endereço e-mail.

Muito obrigada pela sua contribuição!

A) DADOS PESSOAIS

1. Sexo ☒ M ☐ F
2. Idade <20 21-30 31-40 41-50 ☒ 51-60 >60
3. Profissão Técnico Contabilidade
3. Grau de educação
- escola primária escola secundária licenciatura mestrado doutoramento

B) Estamos em frente da Casa da Música do Porto.

B.1. Já realizou uma visita guiada à Casa da Música?

- sim

☒ - não

B.2. Com que frequência passa pelo edifício?

- muito frequentemente ☒
- frequentemente
- às vezes
- raramente
- estou aqui pela primeira vez

B.3. Com que frequência vai a concertos e outros eventos na Casa da Música?

- muito frequentemente
- frequentemente
- às vezes
- raramente
- nunca ☒

B.3. Sabe o nome do arquitecto que projectou a Casa da Música? Não me recordo. É holandêsB.4. Na sua opinião, o que torna a Casa da Música tão famosa? O sua arquitectura e qualidade acústica

B.5. Tem alguma ligação especial com este edifício (vive / trabalha perto, tem outro tipo de ligação que deve ser salientado)?

Trabalho em frente ao edifício

C) Imagine que tem de encontrar um amigo estrangeiro em frente da Casa da Música. O seu amigo nunca tinha visto o edifício, nem sequer em fotografia. Descreva-o sucintamente para esse seu amigo reconhecer o prédio.

Tem um aspecto de figura geométrica octágono

D) Por favor, determine o quão concorda com as afirmações relacionadas com este edifício embaixo escritas (por exemplo: +3 – concordo totalmente, 0 – nem concordo nem discordo, -3 – discordo totalmente).

D.1. A Casa da Música já se tornou um dos principais ex-libris da cidade do Porto.

concordo ☒ ☐ ☐ ☐ ☐ ☐ ☐ discordo

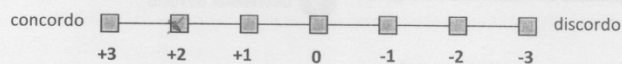
+3 +2 +1 0 -1 -2 -3

D.2. Se tivesse um visitante de outra cidade / país, este seria um dos primeiros lugares que lhe recomendaria ver.

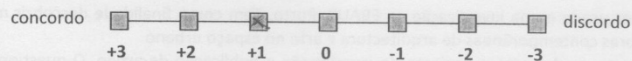
concordo ☐ ☒ ☐ ☐ ☐ ☐ ☐ discordo

+3 +2 +1 0 -1 -2 -3

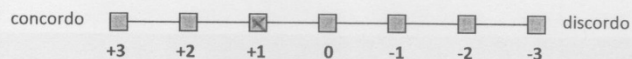
D.3. Na concepção deste edifício, o arquitecto tomou em consideração elementos da identidade cultural portuguesa.



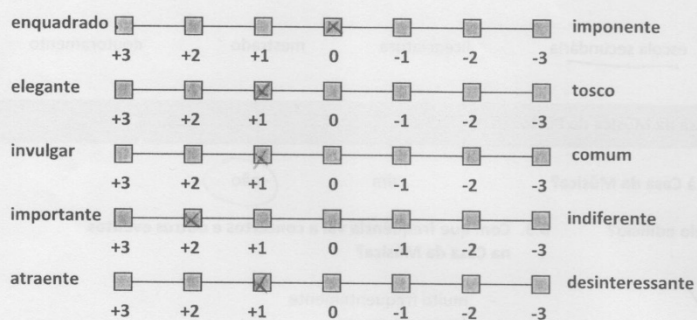
D.4. A Casa da Música insere-se bem no contexto urbano do Porto.



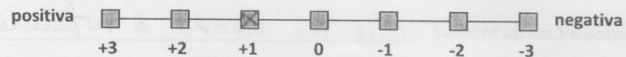
D.5. Este edifício é um dos exemplos que podem mostrar às gerações futuras os feitos e possibilidades arquitectónicas / artísticas do início do século XXI a nível mundial.



E) Por favor, determine o quão os pares de características correspondem com a sua impressão deste edifício (0 – neutral):



F) Por favor, determine a sua impressão geral sobre a Casa da Música.



G) Consegue recordar-se e descrever quando viu o edifício pela primeira vez?

ano 2009

H) O que acha sobre a possibilidade de Casa da Música tornar-se num edifício protegido?

- ☒ sim, é uma obra prima arquitectónica e deve ser protegida
- ☐ não, não se pode comparar a outros edifícios protegidos do passado
- ☐ não tenho a certeza, o tempo dirá
- ☐ não sei
- ☐ outras respostas: _____

Comentários e observações (opcional):

Data: 30/07/2014 E-mail (opcional): _____



QUESTIONÁRIO

Este questionário foi desenvolvido para ser usado numa investigação na FBAUP, Porto. Tem como finalidade descobrir melhor como as pessoas experienciam algumas obras contemporâneas de arquitectura e arte no espaço urbano.

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Muito obrigada pela sua contribuição!

A) DADOS PESSOAIS

1. Sexo M F
2. Idade <20 21-30 31-40 41-50 51-60 >60
3. Grau de educação
- escola primária escola secundária licenciatura mestrado doutoramento

B) Estamos em proximidade da Anémoma no Porto / Matosinhos.

B.1. Com que frequência passa por aqui?

- muito frequentemente
- frequentemente
- às vezes
- raramente
- estou aqui pela primeira vez

B.2. Sabe o nome de autor/a da Anémoma?

Não

B.3. Na sua opinião, o que torna esta escultura tão famosa?

Seu do uma arte de um ser humano

B.4. Tem alguma ligação especial com esta escultura (vive / trabalha perto, tem outro tipo de ligação que deve ser salientado)?

Conexão com a cidade do Porto.

C) Imagine que tem de encontrar um amigo estrangeiro em frente da Anémoma. O seu amigo nunca tinha visto a escultura, nem sequer em fotografia. Descreva-a sucintamente para esse seu amigo reconhecer a obra.

Para além de a uma pessoa, demonstra a diferença quando se passa do Porto para Matosinhos, que é única e especial.

D) Por favor, determine o quão concorda com as afirmações relacionadas com a Anémoma embaixo escritas (por exemplo: +3 – concordo totalmente, 0 – nem concordo nem discordo, -3 – discordo totalmente).

D.1. A Anémoma já se tornou um dos principais ex-libris do Porto e de Matosinhos.

concordo ☒ +3 ☐ +2 ☐ +1 ☐ 0 ☐ -1 ☐ -2 ☐ -3 discordo

D.2. Se tivesse um visitante de outra cidade / país, este seria um dos primeiros lugares que lhe recomendaria ver.

concordo ☒ +3 ☐ +2 ☐ +1 ☐ 0 ☐ -1 ☐ -2 ☐ -3 discordo

D.3. Na concepção desta escultura, o/a autor/a tomou em consideração elementos da identidade cultural portuguesa.

concordo ☒ +3 +2 +1 0 -1 -2 -3 discordo

D.4. A Anémoma insere-se bem no contexto de frente de mar no Porto / Matosinhos.

concordo ☒ +3 +2 +1 0 -1 -2 -3 discordo

D.5. Esta escultura é um dos exemplos que podem mostrar às gerações futuras os feitos e possibilidades artísticas do início do século XXI a nível mundial.

concordo ☒ +3 +2 +1 0 -1 -2 -3 discordo

E) Por favor, determine o quão os pares de características correspondem com a sua impressão desta escultura (0 – neutral):

enquadrada	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	imponente
	+3	+2	+1	0	-1	-2	-3	
elegante	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	tosca
	+3	+2	+1	0	-1	-2	-3	
invulgar	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	comum
	+3	+2	+1	0	-1	-2	-3	
significativa	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	irrelevante
	+3	+2	+1	0	-1	-2	-3	
atraente	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	desinteressante
	+3	+2	+1	0	-1	-2	-3	

F) Por favor, determine a sua impressão geral sobre a Anémoma.

positiva ☒ +3 +2 +1 0 -1 -2 -3 negativa

G) Consegue recordar-se e descrever quando viu a escultura pela primeira vez?

Não descobri a escultura o que significa, depois adorei.

H) O que acha sobre a possibilidade de Anémoma tornar-se numa escultura protegida?

- ☒ sim, é uma obra prima artística e deve ser protegida
- ☐ não, não se pode comparar a outras esculturas importantes do passado
- ☐ não tenho a certeza, o tempo dirá
- ☐ não sei
- ☐ outras respostas: _____

Comentários e observações (opcional):

*Foi e deve ser sempre uma boa opção, humilde
zar os espaços com esta e outras formas de cultura.*

Data: 20-10-2014 E-mail (opcional): jccomm.balteiro@gmail.com

QUESTIONÁRIO

Este questionário foi desenvolvido para ser usado numa investigação na FBAUP, Porto. Tem como finalidade descobrir melhor como as pessoas experienciam algumas obras contemporâneas de arquitectura e arte no espaço urbano.

As informações obtidas serão exclusivamente usadas para o projecto de investigação e publicação de artigo. O questionário é anónimo. Todavia, se quiser receber informação dos resultados após da conclusão da pesquisa, pode deixar o seu endereço e-mail.

Muito obrigada pela sua contribuição!

A) DADOS PESSOAIS

- Sexo M ~~F~~
- Idade <20 21-30 31-40 41-50 51-60 >60
- Profissão _____
- Grau de educação
escola primária escola secundária licenciatura mestrado doutoramento

B) Estamos em proximidade da Anémoma no Porto / Matosinhos.

B.1. Com que frequência passa por aqui?

- muito frequentemente
- frequentemente
- às vezes
- raramente
- estou aqui pela primeira vez

B.2. Sabe o nome de autor/a da Anémoma?

B.3. Na sua opinião, o que torna esta escultura tão famosa? centro de convergência

B.4. Tem alguma ligação especial com esta escultura (vive / trabalha perto, tem outro tipo de ligação que deve ser salientado)?

C) Imagine que tem de encontrar um amigo estrangeiro em frente da Anémoma. O seu amigo nunca tinha visto a escultura, nem sequer em fotografia. Descreva-a sucintamente para esse seu amigo reconhecer a obra.

indo do Matosinhos para lá penso que será uma boa e obrigação para conhecer

D) Por favor, determine o quão concorda com as afirmações relacionadas com a Anémoma embaixo escritas (por exemplo: +3 – concordo totalmente, 0 – nem concordo nem discordo, -3 – discordo totalmente).

D.1. A Anémoma já se tornou um dos principais ex-libris do Porto e de Matosinhos.

concordo ☒ +3 ☐ +2 ☐ +1 ☐ 0 ☐ -1 ☐ -2 ☐ -3 discordo

D.2. Se tivesse um visitante de outra cidade / país, este seria um dos primeiros lugares que lhe recomendaria ver.

concordo ☒ +3 ☐ +2 ☐ +1 ☐ 0 ☐ -1 ☐ -2 ☐ -3 discordo

D.3. Na concepção desta escultura, o/a autor/a tomou em consideração elementos da identidade cultural portuguesa.

concordo ☒ ☐ ☐ ☐ ☐ ☐ ☐ discordo
+3 +2 +1 0 -1 -2 -3

D.4. A Anémone insere-se bem no contexto de frente de mar no Porto / Matosinhos.

concordo ☒ ☐ ☐ ☐ ☐ ☐ ☐ discordo
+3 +2 +1 0 -1 -2 -3

D.5. Esta escultura é um dos exemplos que podem mostrar às gerações futuras os feitos e possibilidades artísticas do início do século XXI a nível mundial.

concordo ☒ ☐ ☐ ☐ ☐ ☐ ☐ discordo
+3 +2 +1 0 -1 -2 -3

E) Por favor, determine o quão os pares de características correspondem com a sua impressão desta escultura (0 – neutral):

enquadrada	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	imponente
	+3	+2	+1	0	-1	-2	-3	
elegante	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	tosca
	+3	+2	+1	0	-1	-2	-3	
invulgar	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	comum
	+3	+2	+1	0	-1	-2	-3	
significativa	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	irrelevante
	+3	+2	+1	0	-1	-2	-3	
atraente	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	desinteressante
	+3	+2	+1	0	-1	-2	-3	

F) Por favor, determine a sua impressão geral sobre a Anémone.

positiva ☒ ☐ ☐ ☐ ☐ ☐ ☐ negativa
+3 +2 +1 0 -1 -2 -3

G) Consegue recordar-se e descrever quando viu a escultura pela primeira vez?

fiquei intrigada no bom sentido e e premissa no bom sentido

H) O que acha sobre a possibilidade de Anémone tornar-se numa escultura protegida?

- ☒ sim, é uma obra prima artística e deve ser protegida
☒ não, não se pode comparar a outras esculturas importantes do passado
☒ não tenho a certeza, o tempo dirá
☒ não sei
☐ outras respostas: não tenho dúvidas

Comentários e observações (opcional):

Eu vejo a escultura sencio mal

Data: 20/10/2014 E-mail (opcional): henriquesmaria@olx.com

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FBAUP – PhDD projecto de investigação
 O(s) Sentido(s) de Portugal: A Vida Contemporânea do Património Português
 Investigadora: Jelena Savić



FCT
 Fundação para a Ciência e a Tecnologia

QUESTIONÁRIO

Este questionário foi desenvolvido para ser usado numa investigação na FBAUP, Porto. Tem como finalidade descobrir melhor como as pessoas experienciam algumas obras contemporâneas de arquitectura e arte no espaço urbano. As informações obtidas serão exclusivamente usadas para o projecto de investigação e publicação de artigo. O questionário é anónimo. Todavia, se quiser receber informação dos resultados após da conclusão da pesquisa, pode deixar o seu endereço e-mail.

Muito obrigada pela sua contribuição!

A) DADOS PESSOAIS

1. Sexo M ☒ F
2. Idade <20 21-30 ☒ 31-40 41-50 51-60 >60
3. Profissão TECNICA DE TURISMO
3. Grau de educação
 escola primária escola secundária ☒ licenciatura mestrado doutoramento

B) Estamos em proximidade da Anémone no Porto / Matosinhos.

B.1. Com que frequência passa por aqui?

- ☒ muito frequentemente
☐ frequentemente
☐ às vezes
☐ raramente
☐ estou aqui pela primeira vez

B.2. Sabe o nome de autor/a da Anémone?

Sim. Janet Echelman

B.3. Na sua opinião, o que torna esta escultura tão famosa?

A diversidade, a localização e a inovação.

B.4. Tem alguma ligação especial com esta escultura (vive / trabalha perto, tem outro tipo de ligação que deve ser salientado)?

Trabalho perto e fez parte do património de Matosinhos.

C) Imagine que tem de encontrar um amigo estrangeiro em frente da Anémone. O seu amigo nunca tinha visto a escultura, nem sequer em fotografia. Descreva-a sucintamente para esse seu amigo reconhecer a obra.

Uma escultura de rede vermelha na cidade entre a cidade do Porto e Matosinhos.

D) Por favor, determine o quão concorda com as afirmações relacionadas com a Anémone embaixo escritas (por exemplo: +3 – concordo totalmente, 0 – nem concordo nem discordo, -3 – discordo totalmente).

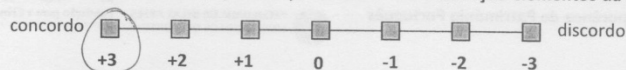
D.1. A Anémone já se tornou um dos principais ex-libris do Porto e de Matosinhos.

concordo ☒ +3 ☐ +2 ☐ +1 ☐ 0 ☐ -1 ☐ -2 ☐ -3 discordo

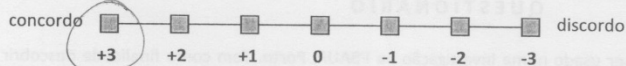
D.2. Se tivesse um visitante de outra cidade / país, este seria um dos primeiros lugares que lhe recomendaria ver.

concordo ☐ +3 ☐ +2 ☒ +1 ☐ 0 ☐ -1 ☐ -2 ☐ -3 discordo

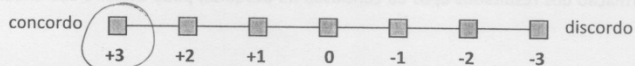
D.3. Na concepção desta escultura, o/a autor/a tomou em consideração elementos da identidade cultural portuguesa.



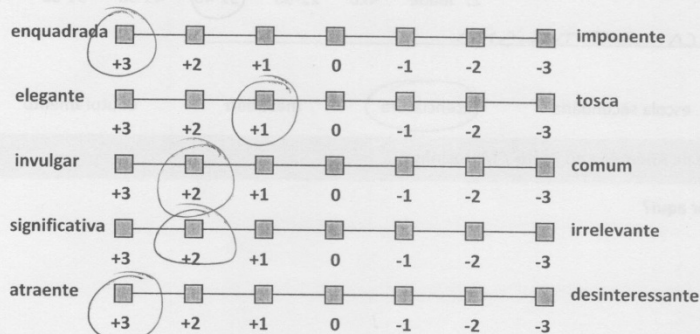
D.4. A Anémone insere-se bem no contexto de frente de mar no Porto / Matosinhos.



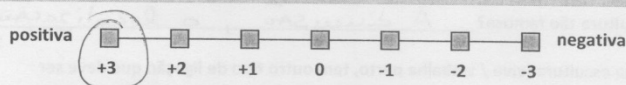
D.5. Esta escultura é um dos exemplos que podem mostrar às gerações futuras os feitos e possibilidades artísticas do início do século XXI a nível mundial.



E) Por favor, determine o quão os pares de características correspondem com a sua impressão desta escultura (0 – neutral):



F) Por favor, determine a sua impressão geral sobre a Anémone.



G) Conseguir recordar-se e descrever quando viu a escultura pela primeira vez?

Se me recordo após a construção.

H) O que acha sobre a possibilidade de Anémone tornar-se numa escultura protegida?

- ☒ sim, é uma obra prima artística e deve ser protegida
☐ não, não se pode comparar a outras esculturas importantes do passado
☐ não tenho a certeza, o tempo dirá
☐ não sei
☐ outras respostas: _____

Comentários e observações (opcional):

Data: 21-10-2014 E-mail (opcional): _____

QUESTIONÁRIO

Este questionário foi desenvolvido para ser usado numa investigação na FBAUP, Porto. Tem como finalidade descobrir melhor como as pessoas experienciam algumas obras contemporâneas de arquitectura e arte no espaço urbano. As informações obtidas serão exclusivamente usadas para o projecto de investigação e publicação de artigo. O questionário é anónimo. Todavia, se quiser receber informação dos resultados após da conclusão da pesquisa, pode deixar o seu endereço e-mail.

Muito obrigada pela sua contribuição!

A) DADOS PESSOAIS

1. Sexo M ☒ F
2. Idade <20 ☒ 21-30 31-40 41-50 51-60 >60
3. Profissão ESTUDANTE
3. Grau de educação
- escola primária escola secundária licenciatura ☒ mestrado doutoramento

B) Estamos em proximidade da Anémoma no Porto / Matosinhos.

B.1. Com que frequência passa por aqui?

- muito frequentemente
- frequentemente
- às vezes
- raramente
- ☒ - estou aqui pela primeira vez

B.2. Sabe o nome de autor/a da Anémoma? É UM ESTRANGEIRO MAS NÃO SEI NOME

B.3. Na sua opinião, o que torna esta escultura tão famosa?

É UM SÍMBOLO DA CIDADE EM QUE NEM OS PEQUENOS

B.4. Tem alguma ligação especial com esta escultura (vive / trabalha perto, tem outro tipo de ligação que deve ser salientado)?

NÃO

C) Imagine que tem de encontrar um amigo estrangeiro em frente da Anémoma. O seu amigo nunca tinha visto a escultura, nem sequer em fotografia. Descreva-a sucintamente para esse seu amigo reconhecer a obra.

UM GRANDE VORTEX DE REDE O QUE PODE PEGAR O
PÊR DO JOL

D) Por favor, determine o quão concorda com as afirmações relacionadas com a Anémoma embaixo escritas (por exemplo: +3 – concordo totalmente, 0 – nem concordo nem discordo, -3 – discordo totalmente).

D.1. A Anémoma já se tornou um dos principais ex-libris do Porto e de Matosinhos.

concordo ☐ ☐ ☐ ☐ ☒ ☐ ☐ discordo

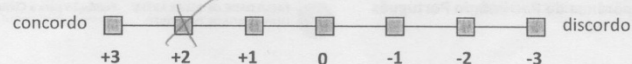
+3 +2 +1 0 -1 -2 -3

D.2. Se tivesse um visitante de outra cidade / país, este seria um dos primeiros lugares que lhe recomendaria ver.

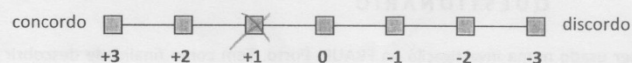
concordo ☐ ☐ ☐ ☐ ☐ ☐ ☒ discordo

+3 +2 +1 0 -1 -2 -3

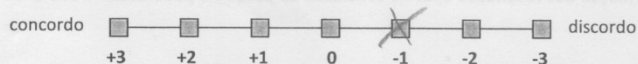
D.3. Na concepção desta escultura, o/a autor/a tomou em consideração elementos da identidade cultural portuguesa.



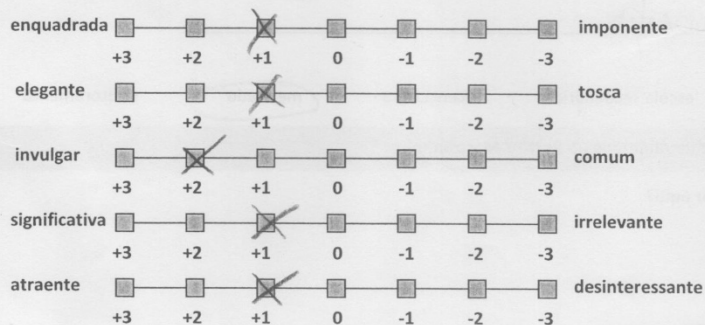
D.4. A Anémone insere-se bem no contexto de frente de mar no Porto / Matosinhos.



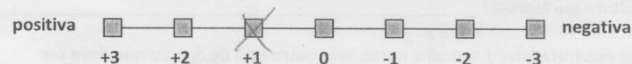
D.5. Esta escultura é um dos exemplos que podem mostrar às gerações futuras os feitos e possibilidades artísticas do início do século XXI a nível mundial.



E) Por favor, determine o quão os pares de características correspondem com a sua impressão desta escultura (0 – neutral):



F) Por favor, determine a sua impressão geral sobre a Anémone.



G) Consegue recordar-se e descrever quando viu a escultura pela primeira vez?

_____ hoje

H) O que acha sobre a possibilidade de Anémone tornar-se numa escultura protegida?

- ☐ sim, é uma obra prima artística e deve ser protegida
- ☐ não, não se pode comparar a outras esculturas importantes do passado
- ☒ não tenho a certeza, o tempo dirá
- ☐ não sei
- ☐ outras respostas: _____

Comentários e observações (opcional):

Data: _____ E-mail (opcional): _____

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FBAUP – PhDD projecto de investigação
 O(s) Sentido(s) de Portugal: A Vida Contemporânea do Património Português
 Investigadora: Jelena Savić

U. PORTO



FACULDADE DE BELAS ARTES
 UNIVERSIDADE DO PORTO

FCT

Fundação para a Ciência e a Tecnologia
 Instituto Nacional de Investigação Científica

QUESTIONÁRIO

Este questionário foi desenvolvido para ser usado numa investigação na FBAUP, Porto. Tem como finalidade descobrir melhor como as pessoas experienciam algumas obras contemporâneas de arquitectura e arte no espaço urbano. As informações obtidas serão exclusivamente usadas para o projecto de investigação e publicação de artigo. O questionário é anónimo. Todavia, se quiser receber informação dos resultados após da conclusão da pesquisa, pode deixar o seu endereço e-mail.

Muito obrigada pela sua contribuição!

A) DADOS PESSOAIS

1. Sexo ☒ M ☐ F 2. Idade <20 21-30 ☒ 31-40 41-50 51-60 >60
3. Profissão ESTUDANTE
3. Grau de educação
 escola primária ☒ escola secundária ☐ licenciatura ☐ mestrado ☐ doutoramento

B) Estamos em proximidade da Anémone no Porto / Matosinhos.

B.1. Com que frequência passa por aqui?

- muito frequentemente
- ☒ frequentemente
- às vezes
- raramente
- estou aqui pela primeira vez

B.2. Sabe o nome de autor/a da Anémone? NÃO

B.3. Na sua opinião, o que torna esta escultura tão famosa? A SUA DIMENSÃO.

B.4. Tem alguma ligação especial com esta escultura (vive / trabalha perto, tem outro tipo de ligação que deve ser salientado)?

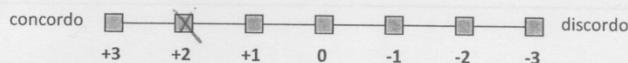
NÃO. APENAS ENCONTRO-SE NUMA ZONA PESQUEIRA E TEM O SEU SIGNIFICADO.

C) Imagine que tem de encontrar um amigo estrangeiro em frente da Anémone. O seu amigo nunca tinha visto a escultura, nem sequer em fotografia. Descreva-a sucintamente para esse seu amigo reconhecer a obra.

FORMA ASPIRAL, COM MAIS O MENOS QUATRO ANOS.

D) Por favor, determine o quão concorda com as afirmações relacionadas com a Anémone embaixo escritas (por exemplo: +3 – concordo totalmente, 0 – nem concordo nem discordo, -3 – discordo totalmente).

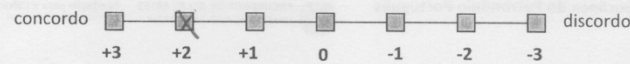
D.1. A Anémone já se tornou um dos principais ex-libris do Porto e de Matosinhos.



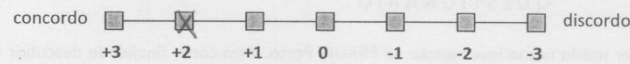
D.2. Se tivesse um visitante de outra cidade / país, este seria um dos primeiros lugares que lhe recomendaria ver.



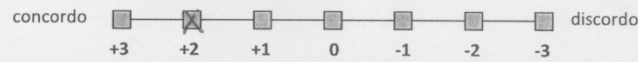
D.3. Na concepção desta escultura, o/a autor/a tomou em consideração elementos da identidade cultural portuguesa.



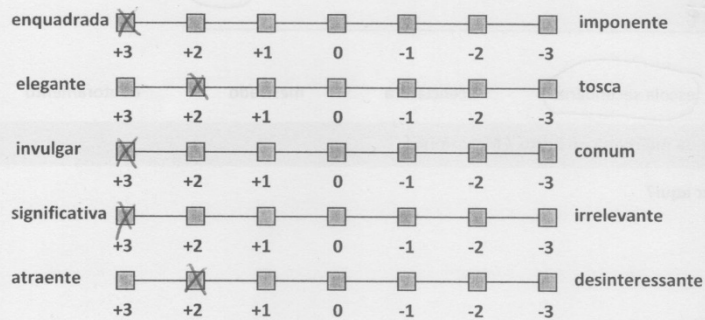
D.4. A Anémone insere-se bem no contexto de frente de mar no Porto / Matosinhos.



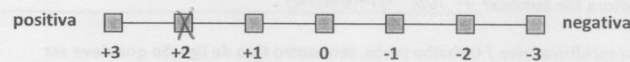
D.5. Esta escultura é um dos exemplos que podem mostrar às gerações futuras os feitos e possibilidades artísticas do início do século XXI a nível mundial.



E) Por favor, determine o quão os pares de características correspondem com a sua impressão desta escultura (0 – neutral):



F) Por favor, determine a sua impressão geral sobre a Anémone.



G) Consegue recordar-se e descrever quando viu a escultura pela primeira vez?

HÁ SENSIVAMENTE 5 ANOS.

H) O que acha sobre a possibilidade de Anémone tornar-se numa escultura protegida?

- ☒ sim, é uma obra prima artística e deve ser protegida
☐ não, não se pode comparar a outras esculturas importantes do passado
☐ não tenho a certeza, o tempo dirá
☐ não sei
☐ outras respostas: _____

Comentários e observações (opcional):

Data: _____ E-mail (opcional): ONIVRICARDA@HOTMAIL.COM

B.3. Workshop I:
A day in Porto
with the eyes closed

A day in Porto with the eyes closed

WORKSHOP PROPOSAL

Researcher: Jelena Savic

Introduction

Relations of body, senses and building have been of interest for researchers coming from diverse scientific disciplines, such as architecture, urban planning, environmental psychology, or art and design. The studies on how built environment is perceived and understood, however, have mostly been based on the rules of visual perception. One of the main contributions in this area was that of Kevin Lynch, who discovered that people form „mental maps“ of urban spaces and defined constants and rules of visual identity of cities.

Innovations in technology, production and reproduction of images also contribute to present predominance of the visual. This problem has been addressed both theoretically and through practice of a number of contemporary authors who have criticized supremacy of „architecture of the eye“. „The architecture of the senses“, practiced intuitively or intentionally by some contemporary authors, includes concerns about matters such as cultural identity, sense of place, well-being and sustainability.

Some researchers, such as Juhani Pallasmaa, have also drawn attention to the fact that historical spaces, unlike most modern or contemporary ones, often offer more than just a visual experience and contain many other important sensory aspects. People's preferences towards historical environments are linked to the richness of sensory experiences.

There are many examples of sensory experiences related to heritage sites. Perception of size of any building happens through unconscious comparison with dimensions of the body. Before the metric system was invented, the measurements in architecture were directly based on human body parts. Materials that gain patina over time give temporal component to the experience (experience of the process of aging). Presence of various textures adds tactile component to the visual experience of a place. Hearing or smell used to have decisive role in experience of places in the past epochs.

Exploring the richness will be the focus of our interest for this workshop.

The workshop concept

The workshop is situated in the city of Porto. The starting point is the city map from Eric Fischer's Geotaggers' World Atlas shown below. This is Porto seen by visitors – Fischer has collected and displayed data on locations where the most photographs were taken in Porto.

The aim is to explore alternative/complementary views (or rather, experiences) of the city by centering on impressions other than visual. To make the results comparable with the Fischer's map, our target group will also be visitors.

There have been some recent examples of „blindfold tourism“ that included storytelling or using audio-guides. However, vast territories are still open to exploration here.

The target group

MA students, FBAUP

The following facts make the FBAUP arts students convenient for this exercise:

- knowledge on the city of Porto, since they live and study there;
- supposedly highly developed sensibility and a tendency to avoid clichés in interpreting urban experiences (in Allan Fletcher's words, "the art of looking sideways").

Activity duration and structure

A - introduction to the task (J. Savic, 10-minute presentation)
B - workshop – preferably individual or work in pairs (1h 50 min)
C – brief oral presentations and round-up (30 min)

Total – 2.5 hours

Proposed date and place

June 2015, FBAUP

The task (to be presented to the students on the spot)

An important scientific conference about disabilities and the experience of the city is taking place this September in Porto. The last conference day will be dedicated to getting to know Porto and its vicinity. The participants have never been to Porto before. Among them, however, there is a group of 15 participants that cannot see.

Our challenge is to *walk in their shoes* for a day, and to find creative ways of presenting Porto to someone who cannot see it.

The constraints are:

- the visual component of the experience is excluded;
- the group will have one sunny September day in Porto, from 9 a.m. to 11 p.m.
- the geographical scope is limited to the city of Porto and its vicinity.

Taking this into consideration, please write a program of activities and provide 1 illustration/map/mind map on the subject.

The program should contain:

- the name of your proposal
- 2-3 sentences on your concept/main idea
- a sequence of foreseen activities with timetable.

The resources needed

- a projector for the introduction to the task
- paper, drawing material and/or computer for individual work.

The students will benefit in the following ways:

- by learning the principles of visual urban perception by Kevin Lynch;
- by doing an exercise in sharpening the observation and interpretation of urban environment;
- by understanding complexity of urban experience, as the exercise offers a critical reflection to the dominant focus on its visual aspects.

The main benefits for the researcher will be:

- Upon analysis, the results obtained from students will be mapped by the researcher. The expected outcome is mapping the potential sets of sensory experiences in Porto and creation of an alternative to visual experience maps such as the ones represented by the Geotaggers' World Atlas.
- This exercise will be used as a pilot workshop, i.e. basis for further development of more specific field exercises for citizen labs (supposedly FuturePlaces 2015) and for focusing further research.

B.4. Workshop 2:

Senses and the city

SENSE(S) OF PORTO: CULTURAL LANDSCAPES IN THE CONTEMPORARY CITY

WORKSHOP, FBAUP, November 13, 2015

Researcher: Jelena Savic, PhD Design Program

sensesofportugal.wordpress.com

jsavic.bl@gmail.com

Introduction

Relations of body, senses and building have been of interest for researchers coming from diverse scientific disciplines, such as architecture, urban planning, environmental psychology, or art and design. Studies on how built environment is perceived and understood, however, have mostly been based on the rules of visual perception. One of the main contributions in this area was that of Kevin Lynch, who discovered that people form „mental maps“ of urban spaces and defined constants and rules of visual identity of cities.

Innovations in technology, production and reproduction of images also contribute to present predominance of the visual. This problem has been addressed both theoretically and through practice of a number of contemporary authors who have criticized supremacy of „architecture of the eye“. „The architecture of the senses“, practiced intuitively or intentionally by some contemporary authors, includes concerns about matters like cultural identity, sense of place, well-being and sustainability.

Some researchers, such as Juhani Pallasmaa, have also drawn attention to the fact that historical spaces, unlike most modern or contemporary ones, often offer more than just a visual experience and contain many other important sensory aspects. People's preferences towards historical environments are linked to the richness of sensory experiences.

There are many examples of sensory experiences related to heritage sites. Perception of size of any building happens through unconscious comparison with dimensions of the body. Before the metric system was invented, the measurements in architecture were directly based on human body parts. Materials that gain patina over time give temporal component to the experience (experience of the process of aging). Presence of various textures adds tactile component to the visual experience of a place. Hearing or smell used to have decisive role in experience of places in the past epochs.

Exploring that richness of sensory experiences in the cultural landscape of Porto will be the focus of our interest for this workshop.

The workshop concept

The workshop is situated in the city of Porto. The starting point is the city map from Eric Fischer's Geotaggers' World Atlas shown below. This is Porto seen by visitors – Fischer has collected and displayed data on locations where the most photographs were taken in Porto.

The aim is to explore alternative/complementary views (or rather, experiences) of the city by centering on impressions other than visual. For that, we will do two cultural mapping exercises.



Eric Fischer, map of Porto from The Geotaggers' World Atlas (2010)

The task

PART 1

What is your favourite route for a walk through Porto?

Please take some time during next week and revisit it equipped with a city map. Record the route and its duration, add a few lines of description and the reasons why it is special for you. You can even give it a name.

On the go, perform a sensory analysis of your favourite walking tour by mapping: elements of its visual identity (you can adopt Kevin Lynch's approach), haptic and acoustic elements, smells and tastes that characterize it.

Which sense(s) dominate? How do these elements "make sense" of the city (which sentiments/emotions/ memories do they evoke)?

PART 2

An important scientific conference, "Sensing Cities", is taking place in Porto. The last conference day will be dedicated to getting to know Porto and its vicinity. The participants have never been to Porto before. Our challenge is to find creative ways of presenting the essence of Porto to this group of visitors, focusing on the sensory urban experiences other than visual.

Each student will be creating a 1-day thematic route, exploring one of the sensory layers in urban space.

The constraints are:

- the visual component of the experience is excluded;
- the group will have one sunny day in Porto, from 9 a.m. to 11 p.m.
- the geographical scope is limited to the city of Porto and its vicinity.

Choose one of the following themes:

- **Haptic Porto/the city texture**

("haptic" is about touch, but also about urban topography, materials, sense of scale)

- **Porto: Smell, city, memory**

(pleasant smells and odours; smells can trigger memories! example – *A Vida Portuguesa*)

- **Listening to the city/Acoustic Porto/ The sound of Porto**

(protected soundscapes? nature, people/language, storytelling, spaces of silence and contemplation, noise)

- **Porto, the flavourful city**

(skills, knowledge, rituals, traditions linked to food and its consumption; moments of social exchange and communication that eating together contains!)

Please avoid clichés. If your concept absolutely requires "thinking out of the box" (out of the above constraints), feel free to do so!

What to bring on November 27th:

PART 1

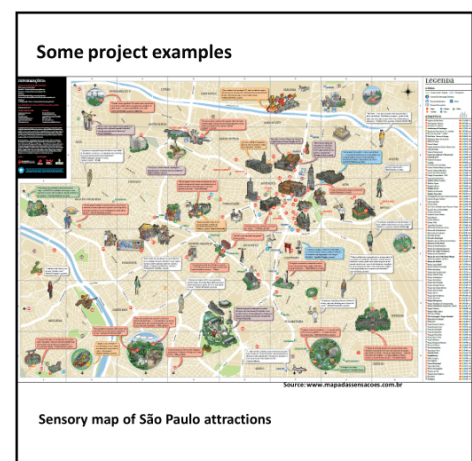
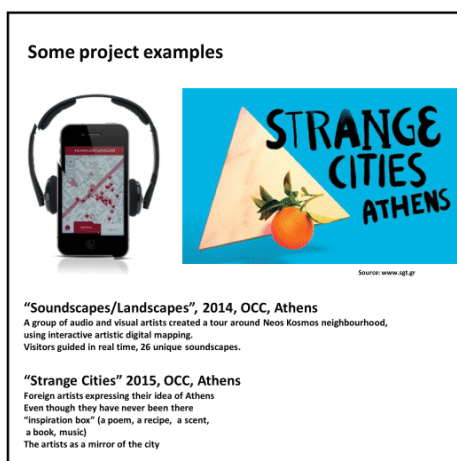
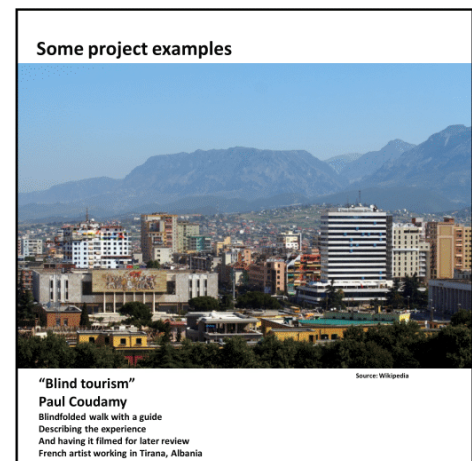
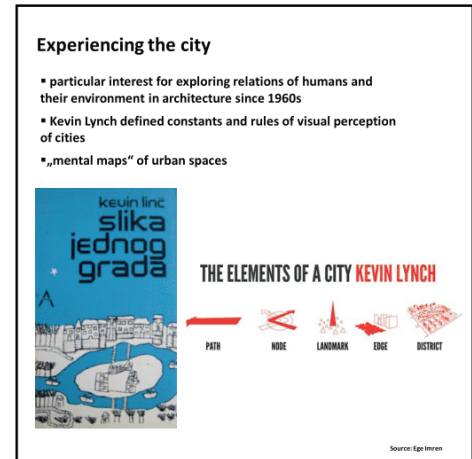
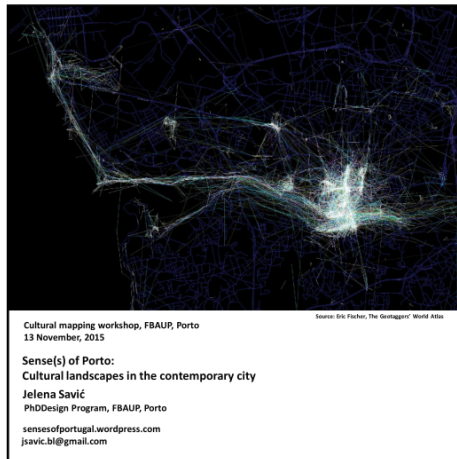
- A map containing your favourite walk record and its sensory analysis
- An explanatory text about the route and its significance (1/2 a page)

Do name your walk!

PART 2

- A program of activities for the "Sensing Cities" conference visitors
(a sequence of foreseen activities with a timetable)
- A brief explanation of the concept
(how does it reflect the essence of today's Porto)
- A map showing your itinerary.

Each work will be briefly presented (5') and a round-up will be done.



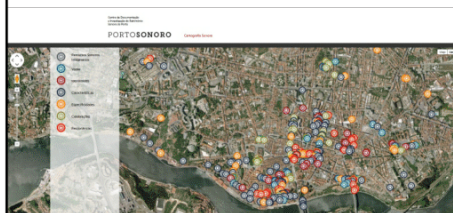
Some project examples



Sensory map of São Paulo attractions

Source: www.mapadasensacoes.com.br

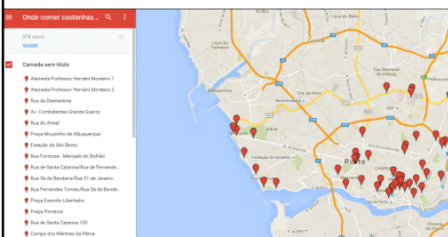
Some project examples



Source: Porto Sonoro

"Phonambient" 2014 - ongoing, Sonoscopia, Porto and beyond
 Documenting contemporary urban sound heritage and making it available for artistic conversion, as well as for educational and scientific purposes
 A whole array of possibilities for researchers with various backgrounds
 Follow-up of "Porto Sonoro" project (2011)

Some project examples



Source: Observador.pt

The chestnut stand map, 2015
 Document based on the data acquired from the Porto City Hall,
 Mapping all the chestnut stands around the city
 Traditions associated to St. Martin's day

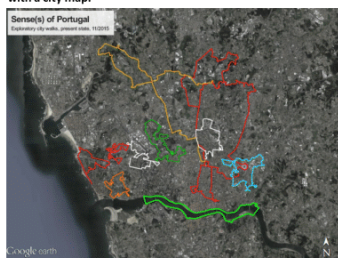
About the task



The aim is to explore alternative/complementary views (or rather, experiences) of the city by centering on impressions other than visual.

Part 1

What is your favourite route for a walk through Porto?
 Please take some time during next week and revisit it equipped with a city map.



On the go, perform a sensory analysis, mapping: elements of its visual identity (you can adopt Kevin Lynch's approach), haptic and acoustic elements that matter to you, smells and tastes that characterize it.

Which sentiments/emotions/memories do those elements evoke?

Part 2

Choose one:

TOUCH:
 Haptic Porto/The city texture

SOUND:
 Listening to the city/ Acoustic Porto / The sound of Porto

SMELL:
 Porto: Smell, city, memory

TASTE:
 Porto, the flavourful city

The challenge

A conference about sensing cities is taking place in Porto.
The last conference day will be dedicated to getting to know the city.
The participants have never been here before.

OUR CHALLENGE IS TO SHOW THEM AN ESSENCE OF PORTO IN A DAY.
(in a non-visual way!)

Source: news.bbcimg.co.uk



Expected in two weeks:

Part 1

A map containing your favorite walk record
and its sensory analysis

An explanatory text about the route and its significance (1/2 a page)

Do name your walk!

Part 2

A program of activities for the "Sensing Cities"
conference visitors (a sequence of foreseen activities with timetable)

A brief explanation of the concept
(how does it reflect the essence of today's Porto)

A map showing your itinerary

Short presentations and round-up

What is there for you and me?



"Portugal Ilustrado",
Ilustopia, 2014

Cultural mapping and complexity of urban experience

Understanding both *sense of place* and *sense of time*

What can be learnt from artists about contemporary Porto and its *genius loci*?

B.5. Workshop 3: *Personal Porto* **(mapping personal geographies)**



medialab
for citizenship

FUTUREPLACES

[U.] Porto Pessoal

[Back to Labs](#)

2016



COORDINATION

Manuela Pinto
Jelena Savić

SCHEDULE

Friday 21 Oct
10.30AM-1.30PM (open workshop)
3PM-6PM (post-production)

LOCATION

Reitoria U.Porto (AM)
FLUP I&D - Communication Sciences
(PM)

Personal (U)Porto is about mapping personal geographies with the aim of learning about the city and its people now, and stumbling upon hidden/forgotten/overlooked urban treasures.

The city is us, its people, so looking at our personal urban geographies and how they intertwine and intersect is the aim of this exercise. We will work on a sample that combines stories of its notable citizens and anonymous everyday heroes, all unfolding in Porto. The University of Porto legacy will provide us with personal geographies of some remarkable Portuenses to start a possible chapter of an atlas. We will then complement it with landmarks of our own (or our aliases) (hi)stories and memories. We will have large scale printed city plans to work with, but it is also OK to think outside the map! If we are very lucky, we may convince AntiFluffy himself to get involved and map some places of *antifluffiness*, saving them from oblivion [or saving them from *fluff*? - ed.]. Each one of us will tell (map) their story, and all together they tell a fraction of the story of Porto now.







Open to all: the more diverse, the better.

At the end of the lab, participants will have new insights into Porto's spirit of place, into the University and its heritage, and into our own place within the city.

Participants should bring:

Writing and drawing equipment, stationery material.

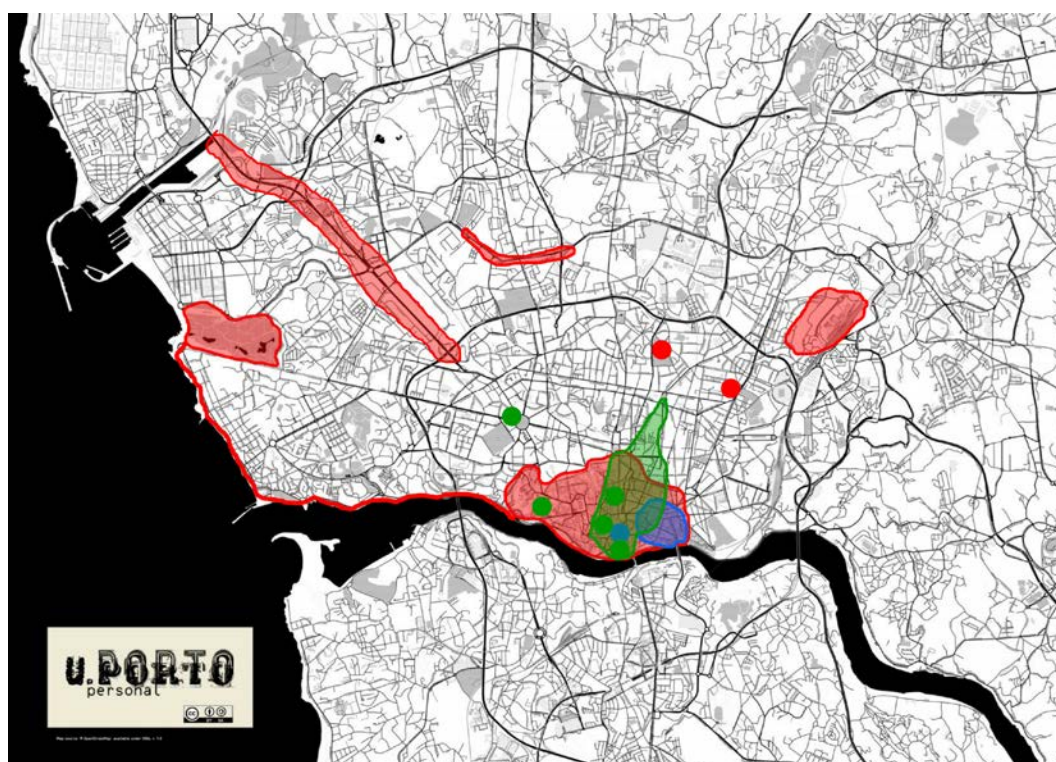
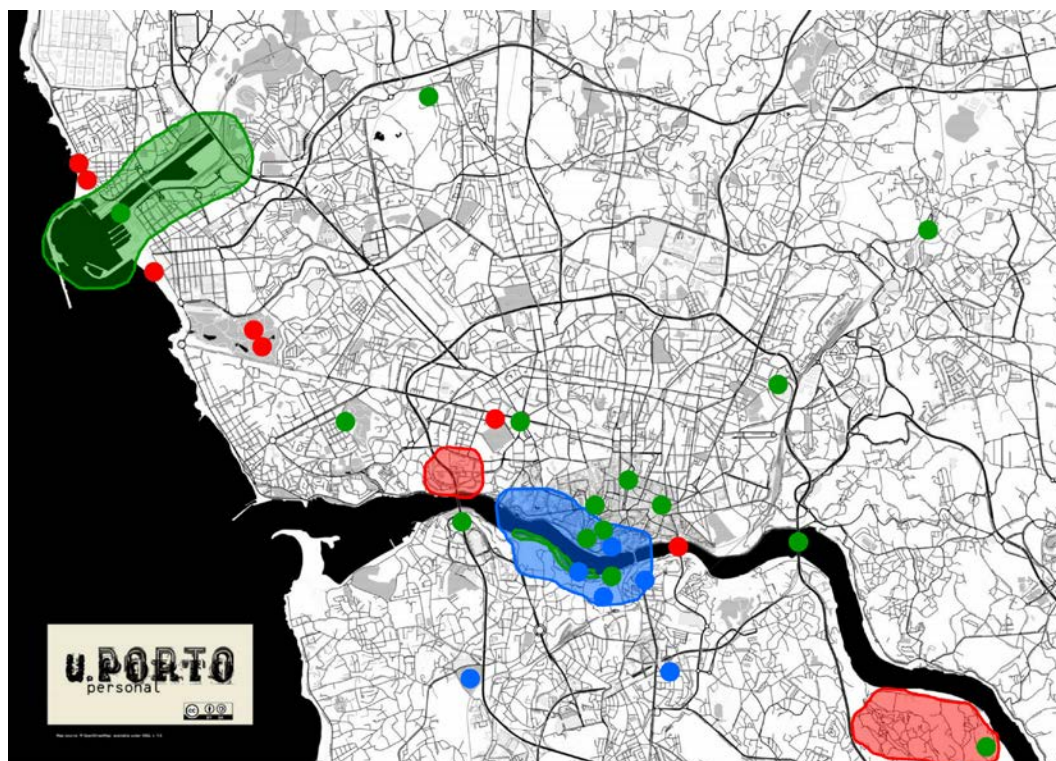


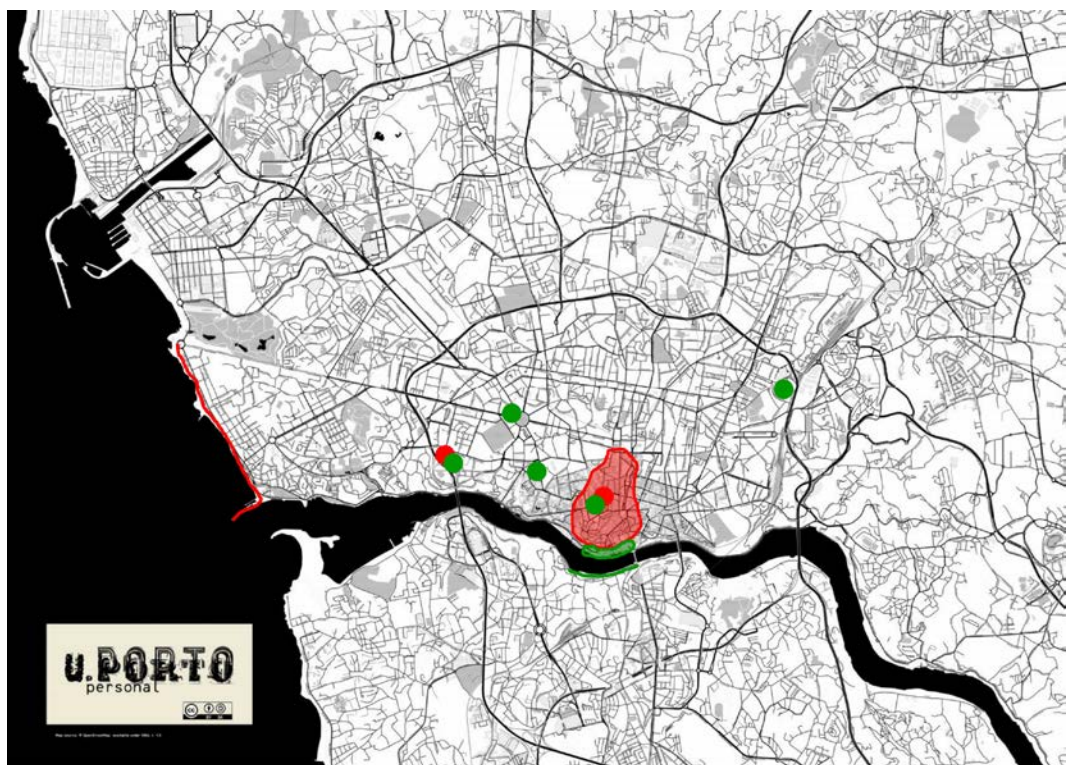
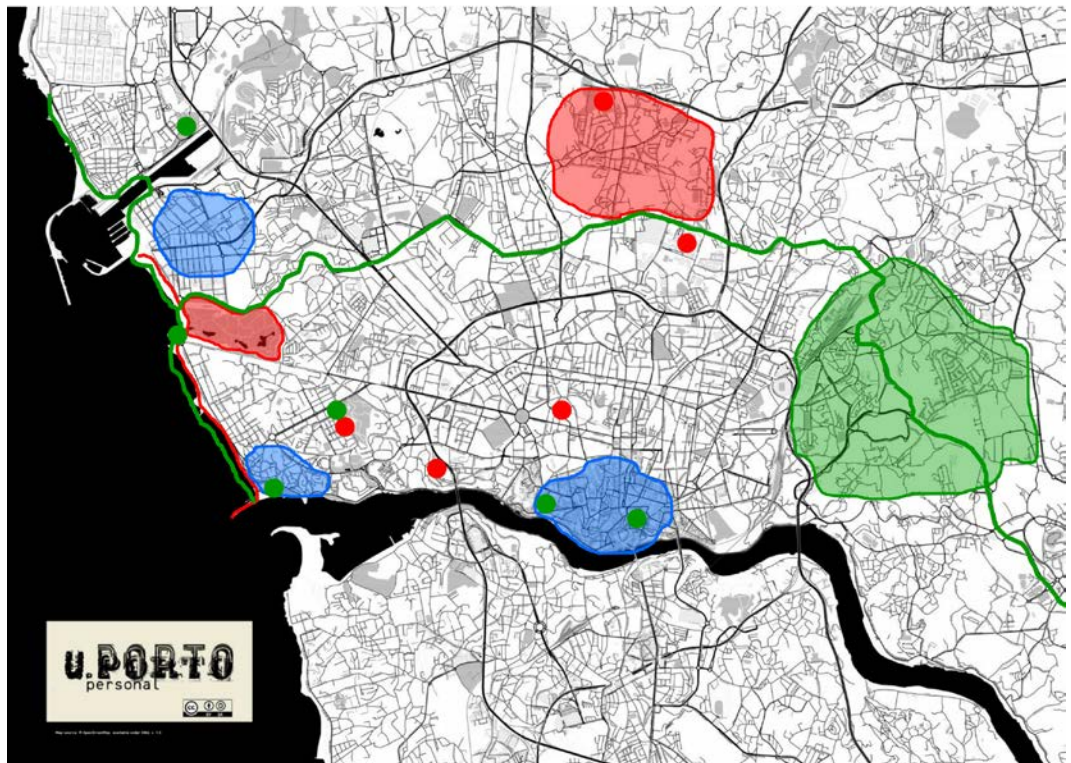
 MAPPING PERSONAL GEOGRAPHIES	02 Tell us the story of yourself and your Porto through a cartographic interview!	05 PART I - facts About me and my link with Porto in two lines	06 This is where you can often find me...	17 The place that changed the most since then is...	18 The place that remained exactly the same...	21 The street/place I like...	22 The street/place I dislike...
03 Map the facts in RED. Use BLUE for the memories and imagination. Map your opinions, attitudes and values in GREEN. What you write in this sheet will be a "legend" to your map. Associate numbers to your cartographic responses. For drawing, we suggest the Lynch's 5 constants of urban perception...	04  landmarks (valuable, important, different urban elements)  nodes (focal points, concentration of activity)  paths  edges (divisions, barriers)  districts (zones with a particular character)	07 This is where I study/studied/work ...	08 This is where I walk...	19 PART III - opinions, attitudes, values For me the main city landmark is...	20 The best views the city offers are from...	23 The smell of Porto is... and can be sensed...	24 The sound of Porto can be heard...
09 Here I enjoy being in a crowd...	10 To here I escape from the crowd...	13 On a sunny day, I go...	14 On a rainy day, I go...	25 Places I would change in Porto...	26 Places that must not change...	29 The forgotten treasure of Porto is...	30 My favourite garden is...
11 Here is where my everyday life unfolds...	12 The places I avoid...	15 PART II - memories Porto of my childhood was smaller and limited to...	16 Some important places for me were...	27 If I could, I would live in...	28 The problem spot of Porto is...	31 The contemporary city symbol is...	32 A place for a forgotten question

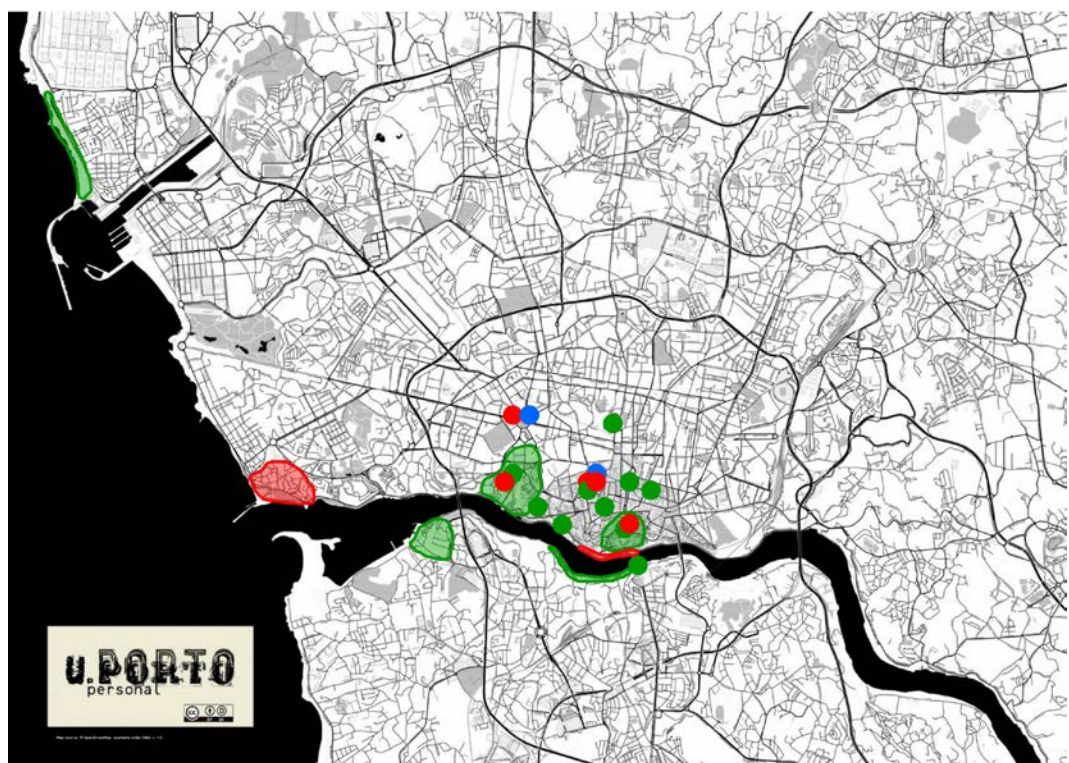
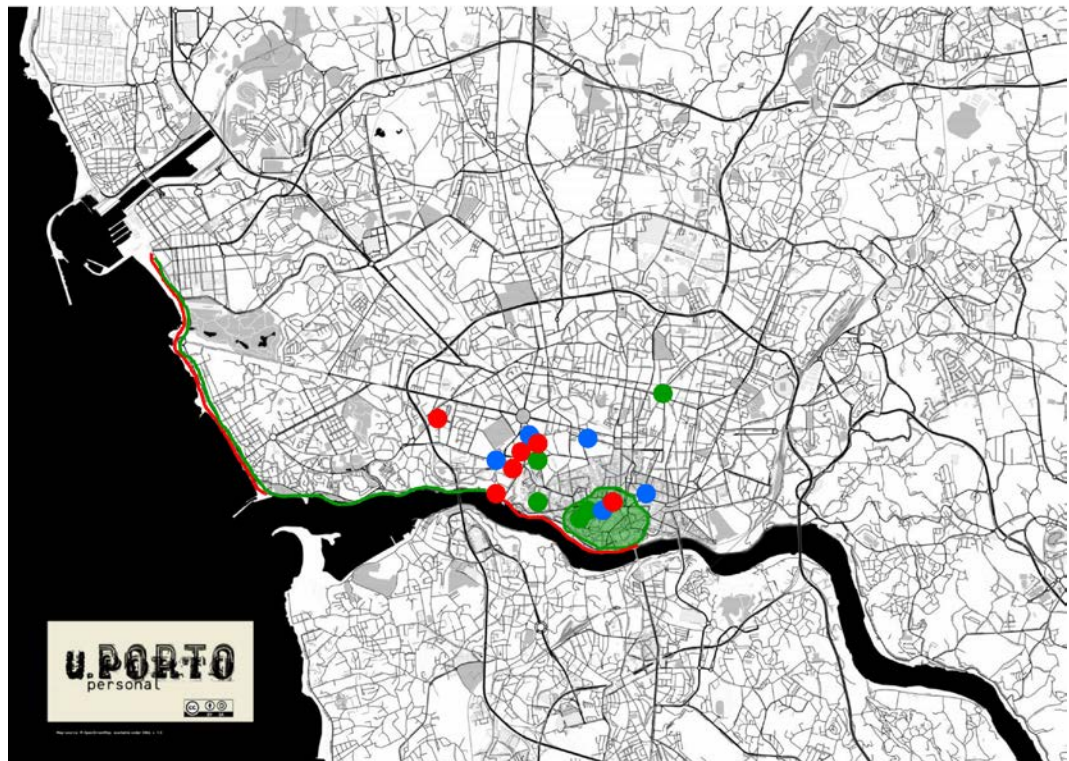


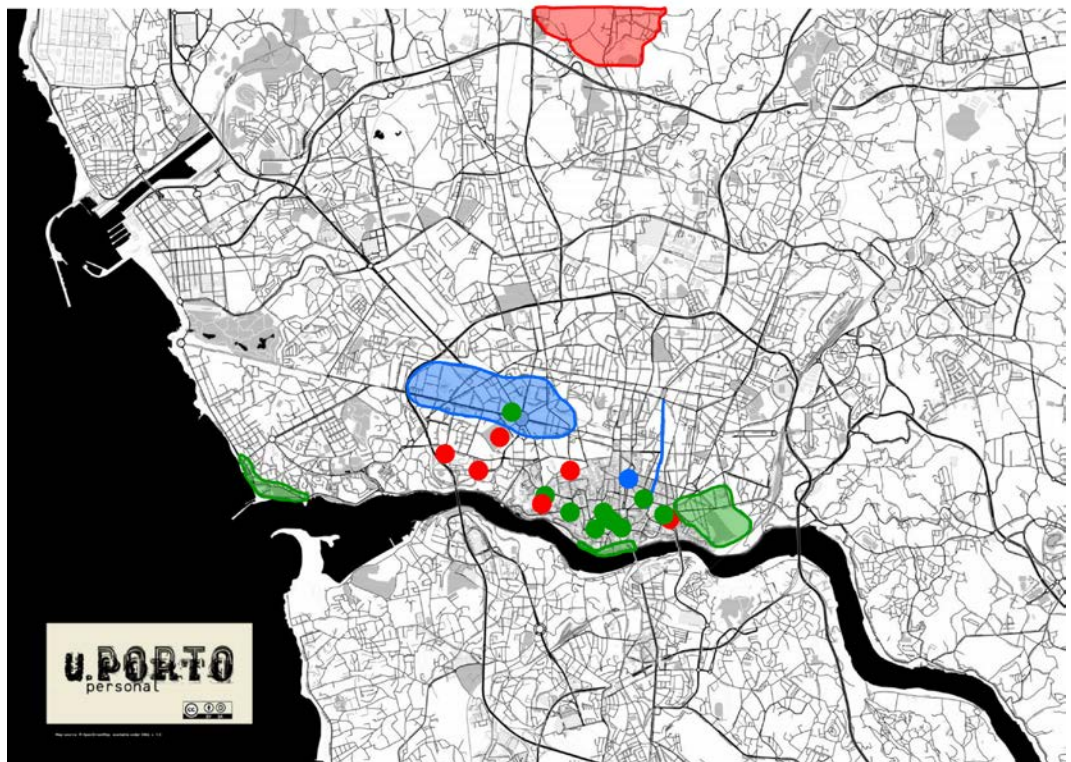
Results of the exercise

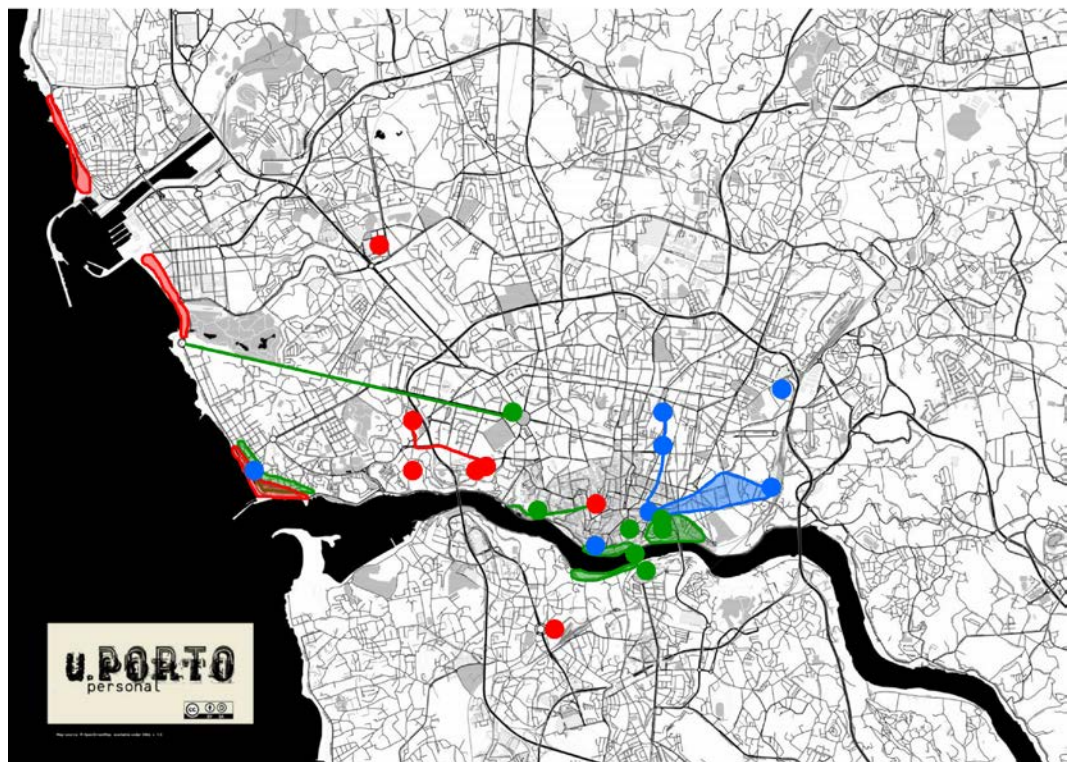
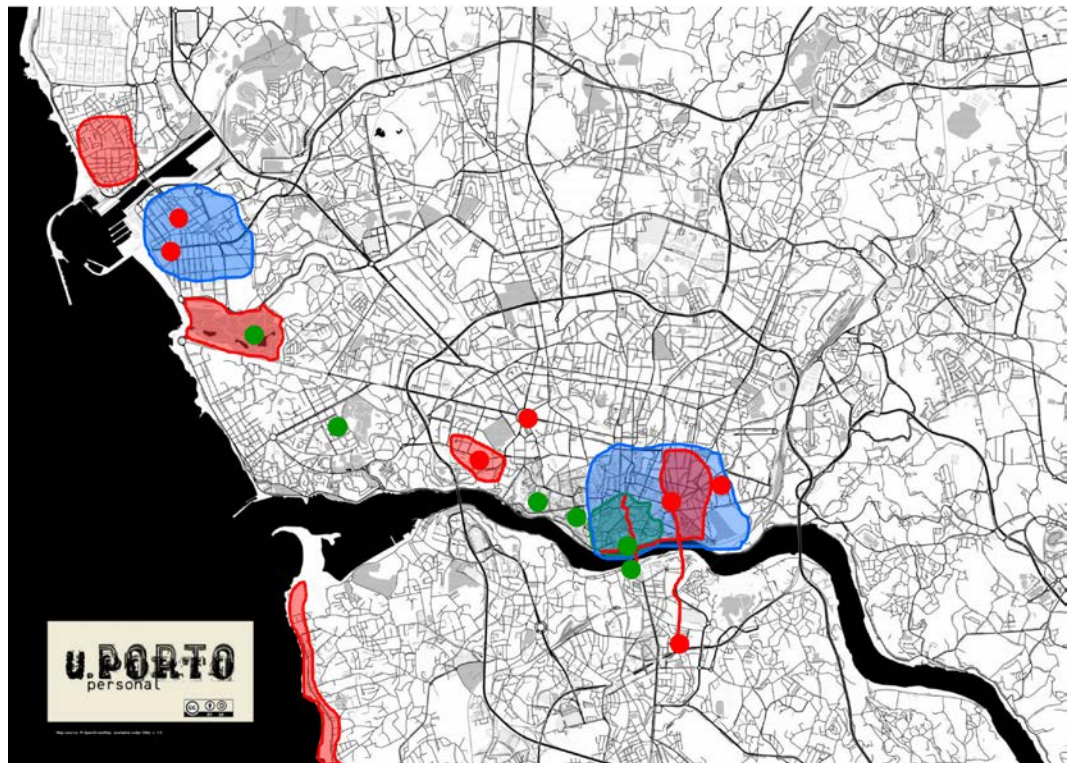
*mapped by the researcher on the basis of the information gathered from the participants, following the mapping instructions given on the exercise leaflet.

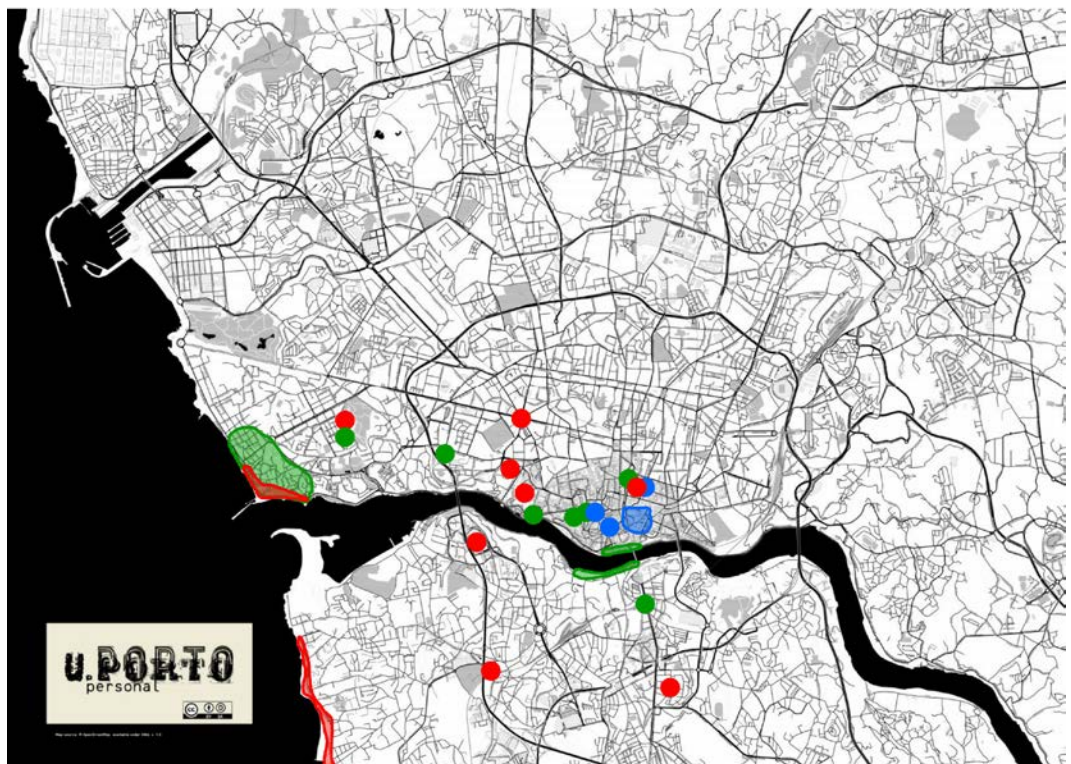
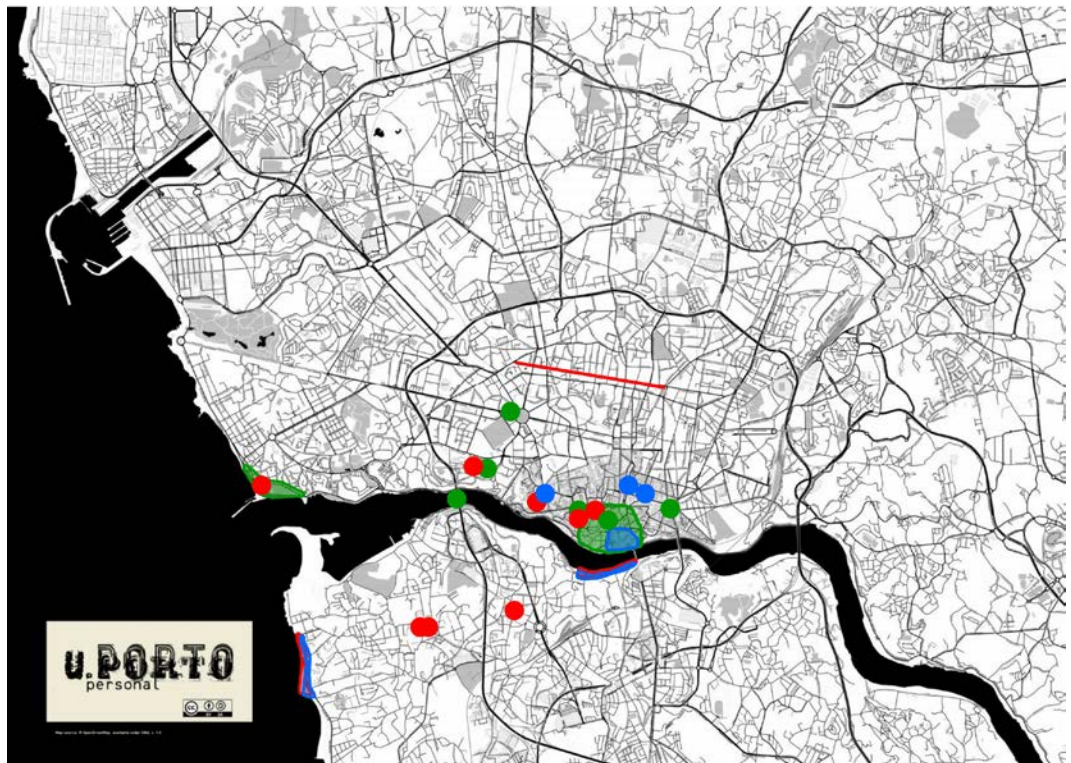


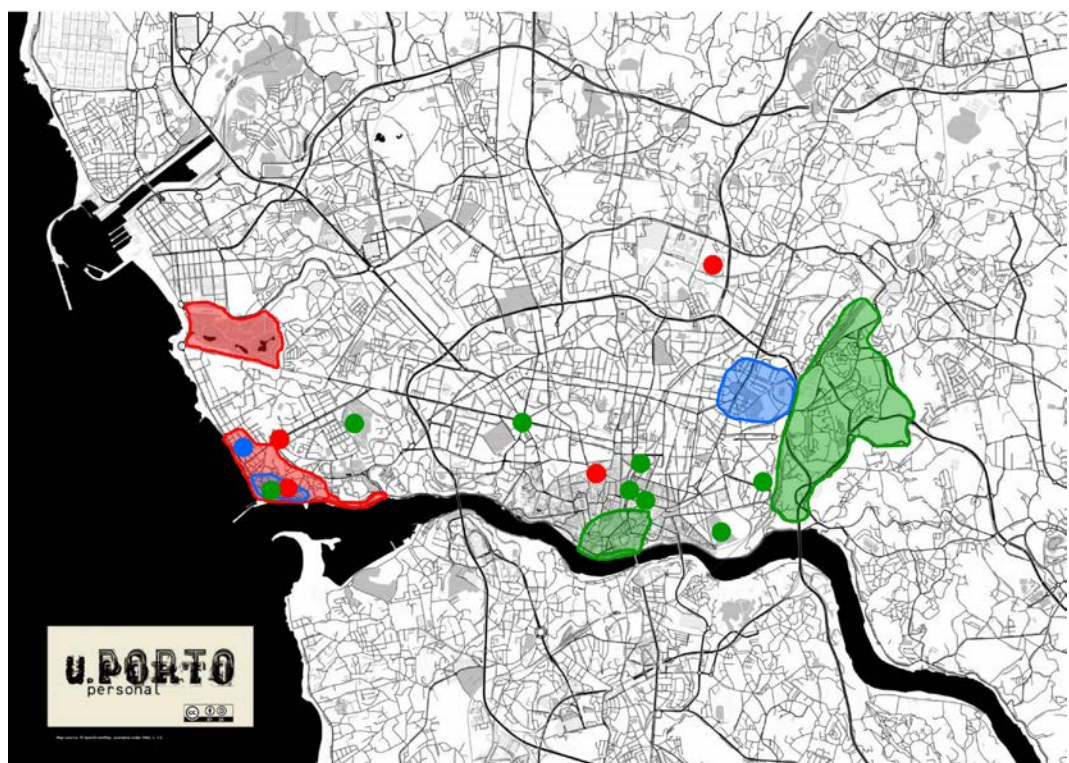
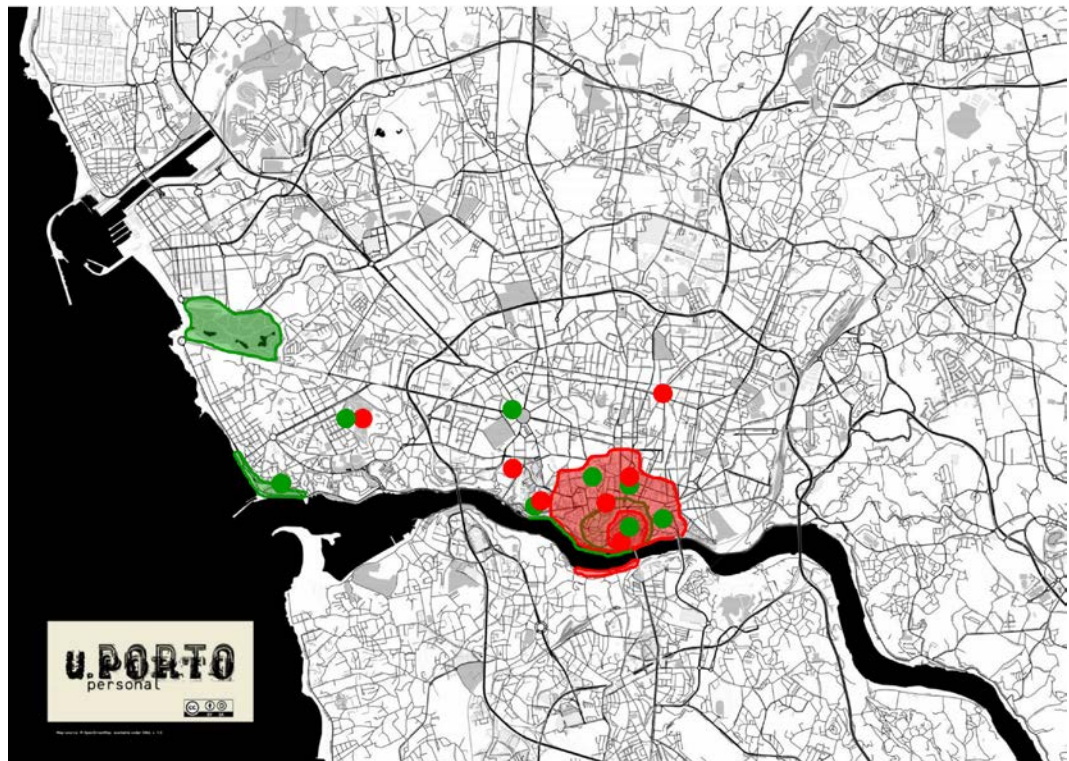


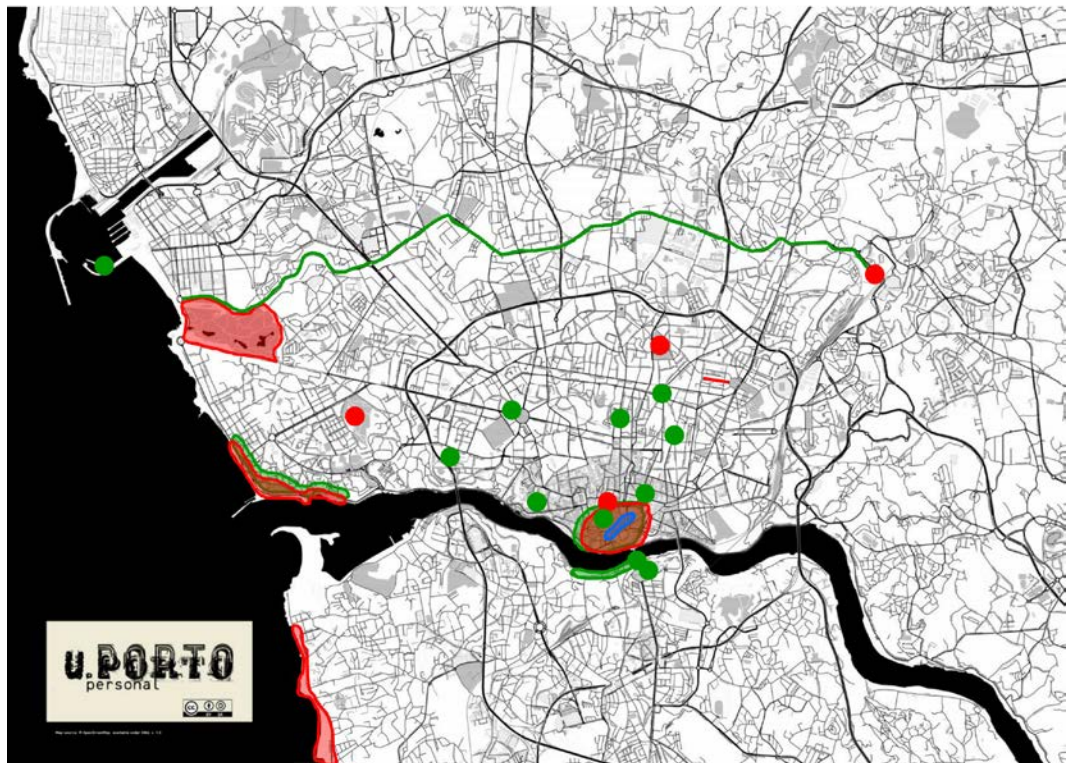












C.I. Overview of scientific production related to the thesis

Scientific production related to the thesis

Contributions in books

Savic, J. (2015). Grasping heritage of our own epoch: testing possible methodological approach in Porto, Portugal, In: Koen Van Balen and Aziliz Vandesande (Eds.), *Heritage Counts. Reflections on Cultural Heritage Theories and Practices*. A series by the Raymond Lemaire International Centre for Conservation, KU Leuven, vol. 2, Garant: Antwerp – Apeldoorn, (pp. 133-142).

Articles in international journals, proceedings and publications (peer-reviewed)

Savic, J. (2017). Sense(s) of the city: Cultural mapping in Porto, Portugal, *City, Culture and Society Journal*, Elsevier, ISSN: 1877-9166, special issue on cultural mapping (accepted; in press)
<http://www.sciencedirect.com/science/article/pii/S1877916617301674>

Savic, J. (2015). The Limits of Heritage: In search for monuments of our own epoch. In *Livro de Atas UDI 4*, Aveiro, (136-141).

Savic, J. (2015). In Search of an Appropriate Past: Deconstruction and Reconstruction in Banja Luka. In: Katarzyna Jagodzinska and Jacek Purchla (Eds.), *The Limits of Heritage, Heritage Forum of Central Europe Series, Vol. 2*, Krakow: International Cultural Centre (pp. 257-275).

Savic, J. (2014). Lessons From Portugal: Recommendations for the Preservation of Industrial Heritage in the Republic of Srpska, in *Proc. BrownInfo 2014*, Banja Luka 2014, (pp. 173-184).

Savic, J. Beyond Museum Walls: Discovering Porto's Industrial Heritage, In *CAMOC e-book 02* (accepted; in press).

Other publications and presentations

Lectures as invited speaker

Dia das Jornadas Europeias de Património: Património Industrial e Técnico,
Conference on the occasion of the European Heritage Days 2015, ISLA, Vila Nova de Gaia,
Portugal: invited speaker - lecture “Discovering Porto’s Industrial Heritage”, September 2015

Posters

Poster on the ongoing PhD research for the FCT’s *Ciência 2016 – Encontro com a Ciência e Tecnologia em Portugal*, July 2016, Lisbon

Texts in reviews and other periodical publications

Savic, J. (2017). 5th International Conference – Creative Cities, Porto, Portugal.

CAMOC Museums of Cities Review 2017/01. 36-38.

Savic, J. (2016). Syros 2016 – Heritage in Transition: Scenes of urban innovation.

CAMOC News 2016/03. 27-28.

Savic, J. (2016). Cultural Mapping: Debating Spaces and Places. Valletta, Malta,

October 2015. *CAMOC News 2016/01* 8-10.

Savic, J. (2015). A review of the CAMOC 2015 Anniversary Conference,

Moscow. *CAMOC News 2015/04*. 28-29.

Savic, J. (2015). FAHR 021.3: Stimulating Urban Environments.

CAMOC News 2015/03. 20-21.

Savic, J. (2015). Phonambient: When Cities Speak.

CAMOC News 2015/02. 10-11.

Savic, J. (2014). Invisible Places. *CAMOC News 2014/04*. 18.

Mouliou, M. (Ed). (2014). Reviewing the 2014 CAMOC Conference

in Gothenburg – the voices of CAMOC grantees.

CAMOC News 2014/04. 14-17.

The thesis-related blog

<https://sensesofportugal.wordpress.com/>

Others

Contributor in:

Alvelos, H, Barreto, S. et al. (2015). *A Tiger is a Tiger: not another book on how to make presentations*. Porto: PhDDesign / UPorto / ID+.

Production

Citizen lab (U.)*Porto Pessoal* at the FuturePlaces 9, October 2016, Porto

<http://futureplaces.org/labs/u-porto-pessoal/>

Organisation of seminars and conferences

CAMOC 2017 Annual Conference, *Museums of Cities and Contested Urban Histories*, Mexico City, Mexico, October 2017, member of the organisation committee

<http://network.icom.museum/camoc/conferences/mexico-city-2017/>

City Museum Symposium *Museus de Cidade em Portugal – Teorias e Práticas de representação da Cidade, da Comunidade e do Território*, Porto, June 2017, member of the organisation committee

https://sigarra.up.pt/flup/pt/noticias_geral.ver_noticia?p_nr=63623

Call for Papers on “Museums between their collections and their environments”, ICAMT & CAMOC Joint Session, and chairing the CAMOC session: "City Museums, Urban Landscapes, Urban Communities" at the ICOM 24th General Conference: *Museums and Cultural Landscapes*, July 2016, Milan, Italy

<http://network.icom.museum/camoc/conferences/milan-2016/>

<http://network.icom.museum/icom-milan-2016//>

UD15: Periphery and Promise, 4th PhD in Design Research Forum, Porto, 2015, member of the organisation committee

<http://endlessend.up.pt/ud15/>

Presentations at conferences (without publication)

Savic, J. (2016). Walking in the City: a heritage inquiry in the cultural landscape of contemporary Porto. *IASCC Conference 2016: Heritage in Transition*, Syros, Greece, July 2016

<http://www.cultureofcities.com/iascc-conference-2016-heritage-in-transition-july-25-28-syros/>

Savic, J. (2015). A day in the city with the eyes closed: cultural mapping in Porto, Portugal. Conference: *Cultural Mapping: Debating Spaces and Places*, October 2015, Valletta, Malta

<http://valletta2018.org/cultural-mapping-debating-spaces-and-places/>

Savic, J. (2015). Feeling at home in Portugal: two creative cities and their Serbian immigrants. *Memory and Migration: CAMOC's 10th anniversary conference*, Moscow, Russia, September 2015

<http://network.icom.museum/camoc/conferences/moscow-2015/>

C.2. Contributions in books and selected peer-reviewed articles



Heritage counts

Koen Van Balen & Aziliz Vandesande (eds.)

Reflections on Cultural Heritage Theories and Practices
A series by the Raymond Lemaire International Centre for Conservation, KU Leuven

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Grasping Heritage of our own Epoch

Testing a Possible Methodological Approach in Porto, Portugal

Jelena Savić

Abstract

Heritage, including the legacy of our own epoch, will play an important role in future cities. Growing scarcity of funds for conservation and management implies the need to grasp the immovable witnesses of our present and to safeguard them for future generations, taking the advantage of the possibility to prevent or at least minimize their deterioration and loss.

But how to anticipate the heritage of our own time?

The notion of contemporary heritage already exists: its understanding and its temporal limits, however, have been elusive. With the lack of historical distance, assessment of contemporary heritage bears particularly high responsibility: the more recent the property is, the more subjective the judgement of its values gets. Understanding heritage as a concern of the entire society and not only of heritage institutions, the researcher's assumption is that non-experts should be involved in the assessment process more thoroughly, beyond mere possibility to propose a property to be listed, or participating at public viewings after completion of listing documentation.

The paper focuses on development of a possible methodological tool to address non-expert involvement. A custom-made questionnaire was created based on transdisciplinary inputs from theory of conservation, urban perception, architecture and design, environmental psychology and experimental aesthetics. The questionnaire was tested in situ on two contemporary landmarks in Porto, Portugal: Casa da Música by Rem Koolhaas and Sea Anemone by Janet Echelman. Using the critical appraisal of the examples' values drawn from the published sources as a starting point, the questionnaire targets attitudes, opinions and preferences of non-experts, revealing to what extent they are in accord with experts' standpoints. The qualitative and quantitative analysis of the results contributes to the conclusion whether the selected works of contemporary architecture/art may represent our own time's legacy.

Keywords: contemporary heritage, assessment, methodological tool, non-experts, Porto

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Introduction

The goal of this paper is to reflect on the built heritage of our own time, even if it has not been listed yet. Grasping legacy of our epoch is a way of critical thinking about the present and a step towards more efficient preservation strategies. Recognition would enable timely actions, and deterioration and loss of recent heritage could be prevented or at least significantly decreased.

A contemporary heritage evaluation questionnaire was developed by the researcher as a methodological tool for involving non-experts in assessment of recent structures that may become heritage in the future. The work done in Porto, Portugal that will be presented is a test of this methodological tool. Porto is a convenient choice both for studies on heritage and on contemporary architecture. There are two sites here that were inscribed in the UNESCO World Heritage List – Historic Center of Porto (1996) and Alto Douro Wine Region (2001). The city is also well-known for its internationally recognized school of contemporary architecture. News on architecture have been constantly present in the public discourse, architects are respected members of society and non-expert citizens are acquainted with architectural matters.

In the composition of the questionnaire, analysis of heritage values was applied to prominent new structures. The Portuguese regulations in the area of heritage preservation do not set minimum age limit for taking a property into account to be listed. Even so, 'heritage' is usually associated with buildings from distant past. There have been significant efforts and success in the area of documentation and preservation of heritage of the modern movement (this is finely reflected in the fact that the DOCOMOMO International headquarters is situated in Lisbon). However, very recent structures have not been taken into consideration by heritage institutions yet. The territory of heritage not yet listed is exactly the territory of this paper.

The questionnaire proposed has a common structure, but the content is adjustable to particular examples. The structures chosen to test it had to be well known among non-experts. Therefore, Kevin Lin's research on rules of visual perception in urban space was applied – the structures examined represent 'landmarks' in his typology (Lin, 1974: 3). The examples also had to be critically recognized and acknowledged, and supposedly reflect values associated with heritage, such as: social identity value, artistic and aesthetic values, economic, functional and educational values, etc. The field observation and the bibliographical analysis were used to determine the existence of those values, which was then verified through the questionnaire.

Two structures in Porto fulfilled the above criteria: Casa da Música by Rem Koolhaas and Sea Anemone by Janet Echelman.

Defining Contemporary Heritage

The notion of contemporary heritage already exists: however, its understanding and its temporal limits have been elusive and changing. An example: *English Heritage* experts suggest it should be defined backwards, to the extent of people's living memories. Therefore, the contemporary heritage timeframe would be stretching from the present moment back to around 1950. Also, to consider a property for listing at all, *English Heritage* sets an age limit of 30 years. Only in exceptional circumstances, when there is a threat of demolition, the age limit can be decreased to 10 years (*English Heritage*, 2014). Many other legislations (including Portuguese) neither set age limits nor offer definition of contemporary heritage.

For the purpose of this work, I refer to the legacy of the present time. The limits of the epoch we live in are

also subject to interpretation: in my understanding, it stretches back to where the recent past seems no longer contemporary and 'up to date'. Thus the chosen structures are at the edge of fitting even into the above mentioned 10-year bracket.

The way of thinking commonly used for historical buildings has been applied to the present time structures. This was inspired by the logic used in archaeology of contemporary past, an emerging scientific research area that deals with the world we live in from an archaeological point of view.

In assessment of contemporary heritage, the lack of historical distance implies particularly high responsibility in the evaluation process: the more recent the property is, the more subjective judgement of its values gets. On the other hand, there are some advantages in researching the heritage of present time in comparison to assessments of historical buildings. The social component of heritage values can be approached differently, using direct inputs rather than approximations and assumptions on the structures' significance in the past. The researcher/evaluator is particularly familiar with the everyday of the period examined. Authors of the works of contemporary art/architecture are in most cases still active and available for their inputs. Integrity and authenticity concerns that often affect heritage values are usually less of a problem in more recent structures, and it is likely that the history of their changes and modifications (if any) would be easy to trace.

In terms of heritage impact, managing to recognize the legacy of our own epoch would give an opportunity to act preventively and more promptly to safeguard it. This would be important as a way to counterbalance ever present scarcity of funds available for conservation and management.

Understanding heritage as a social construct and also as a concern of entire society – not only of heritage institutions – the idea behind this work is to explore

how non-experts can be involved in the assessment process more thoroughly.

What can be done to involve the community in more than suggesting properties to be listed or giving comments in public discussions about the listing documentation?

Composing the Questionnaire

Approach to the Heritage Values

The questionnaire proposed as a methodological tool is based on the inputs from:

- the theory of conservation (as the questions are related to heritage values);
- architecture and art/design (as the research subjects are works of architecture/art);
- environmental psychology (as it is dedicated to study of interaction of humans and their environment and offers important information for the questionnaire structure);
- experimental aesthetics (as that branch of psychology deals, among other themes, with examination of aesthetic values of urban environments and their psychological benefits for individuals – users or inhabitants, and offers methodological techniques for that type of research).

Subjective nature of heritage values and the existence of numerous value systems in the theory of conservation make the task of examining contemporary patrimony even more complex. Whichever system is adopted, however, Henri Lefebvre's unitary theory of production of space could be applied: any set of heritage values and meanings is produced through an interplay of physical, representational and symbolic components (Lefebvre, 1991: 41).

As argued by Mason (2000: 9), there have traditionally been two lines of approach to heritage values: the first in which one primary value predominates and the second in which various aspects of values collapse into 'significance'. Mason finds both approaches problematic and vouches for creation of a typology – establishing a framework that breaks down significance into constituent types of heritage values. That approach also cannot escape conceptual and practical difficulties, however, it has been embraced for this research too. The categorization elaborated by Affelt (2008) has been used. That author classifies heritage values in two sets. Cultural values, that have retrospective character, involve the following criteria: social identity value (emotional ties of a society towards a particular building or site), authenticity, integrity, artistic value, historical value and uniqueness. The second set of values is linked to contemporary social, political and economic context. Those are defined by the following criteria: economic, functional, educational, aesthetic, political and social utility value.

The development of the questionnaire was based on field observations at the two contemporary architecture and art examples and on the analysis of literary sources focusing on heritage values.

Questionnaire Composition

The questionnaire has been composed of both open-type and closed-type questions and divided in three parts. The first part was aimed at gathering more information on the structure of examinees and the data on their age, sex, occupation and education level was asked.

The second part was about the examinees' relations to the structures surveyed and previous knowledge about them, since experience is one of the important psychological factors of perception and affects assessments. Some of the questions were: 'How often

do you pass by this structure?', 'Do you know the name of the author?', or 'Do you have a particular connection to this structure (live/work nearby, other connection that should be stressed)?'.

The third and largest part was focused on the examinees' opinions and preferences about the contemporary structures. It was based on the sets of values discussed above, and the questions derived from the bibliographical and field research done. In one of the key questions, for example, the examinees were required to describe the structure briefly to a person who has never seen it before. The aim was to understand how non-experts view primary characteristics of the structures and which elements they find the most prominent and recognizable. Then, several statements about the structures and their values were offered and the examinees had to determine to what extent they agreed or disagreed. For example, among the statements in this group were: 'this structure is in harmony with its urban context' or 'when designing this building, the author has taken into account elements of Portuguese cultural identity'. The examinees were also asked to assess to what extent certain pairs of attributes correspond with their personal impression on the structures, such as 'imposing/fitting in', 'refined/rough', or 'attractive/unattractive'. Only the final question revealed the aim of the questionnaire: 'What do you think of a possibility of this structure becoming a listed cultural property?'.

As for the methodological techniques, the seven-step Osgood's scale (semantic differential) was borrowed from psychology to determine the participants' preferences. That technique is also often used in examination of preferences towards works of art.

The Case Studies: Fieldwork Process and Results

Choice of the Examples

The first example to test the questionnaire was the *Sea Anemone* – it is a giant open-air sculpture at the oceanfront between Porto and Matosinhos, designed by American artist Janet Echelman in 2005.

The idea of the city authorities that commissioned the work was to create a contemporary urban symbol.

The second example is Casa da Música, a concert hall designed by Dutch architect Rem Koolhaas in 1999

(completed in 2005). It is a result of an international competition, has been recognized and appraised among architectural critics.

The structures chosen have different levels of complexity and different sets of values associated. The building can be experienced as a city landmark, but also has an interior that not all examinees know. That has been taken into account in the questionnaire. In terms of perception, the properties of the sculpture in public space can be grasped more easily. While aesthetic and social identity values are crucial for the assessment of the sculpture, economic, functional and educational values also have to be taken into account for the building.

FIGURE 1

The *Sea Anemone* (Source: author, September 2014).





FIGURE 2

Casa da Música (Source: author, October 2014).

Conducting the Fieldwork

The materials were prepared in Portuguese and English, since both locations are points of interest for visitors. Examinees, non-experts in the fields of architecture, design or heritage, were chosen *in situ*, using random sample method, with 100 participants for each structure. Based on the analogies with similar field research in environmental psychology and experimental aesthetics (Galindo & Rodríguez, 2000; Škorec et al., 1994), it was supposed that sample was enough to reflect the overall structure of the urban space users and to get realistic insight in people's impressions and preferences on the chosen works.

Anonymity of the questionnaire was emphasized in order to avoid dishonest responses motivated by social desirability. The fieldwork was conducted in summer and autumn of 2014, and 4 workdays were dedicated to each structure.

Even though the questionnaire could be answered in not more than five minutes, many examinees were motivated to express their attitudes in longer informal conversations. Also, the number of refused contacts was relatively low at both sites (not more than 20% of the total number of people contacted). This can be explained not only by the fact that the square and park next to Casa da Música, as well as the oceanfront in Matosinhos, have been used for leisure activities, but also by friendliness and openness as general characteristic of the Portuguese.

The Main Findings

The combined structure of the questionnaire enabled both quantitative and qualitative analysis of the results.

As for the composition of examinees, all age groups were represented. Over a half of examinees had

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FIGURE 3

Fieldwork – examinees filling out the questionnaires about the Sea Anemone, Matosinhos, September 2014 (source: author).

secondary education. In case of Casa da Música, 14% of examinees were tourists, while that was the case for 10% of examinees for the Sea Anemone. In case of Casa da Música, it was important to investigate whether the examinees knew its interior, or based their attitudes only on the experience of the building's exterior. The results have shown 28% of the examinees have attended a guided tour of the building; however, only a small percentage regularly attends musical events there, and 58% have never entered the building! This is clearly the reason why majority of examinees has not recognized the links it has to Portuguese history and cultural identity (besides references to Álvaro Siza's architecture and the Portuguese designers' furniture, there is a more obvious link – the VIP room of Casa da Música is decorated with replicas of historical *azulejo* panels – *azulejos* are the traditional Portuguese glazed ceramic tiles). One of the most significant findings was that

there were almost no neutral attitudes towards both structures – they cause intense aesthetic reactions. Also, attitudes towards the qualities of both structures were affirmative, as well as overall impressions of the examinees. Casa da Música was highly valued as a successful example of contemporary architecture (+2.20 points on the scale from -3 to +3). The same is applicable for the Sea Anemone (+2.05 points). The examinees have recognized a variety of aesthetic experiences both structures offer. The strongest impressions about Casa da Música are that it is unusual, significant and attractive, while the Sea Anemone is also very well fitting in. This is also reflected in answers to the open-type questions. The analysis has also shown many non-experts make a difference between their own likings and appreciation of a work of architecture/art, seeing the examples as important and valuable regardless of their personal attitudes towards them.

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The proposed methodological approach can be used as a complementary tool for the experts making decisions on listing contemporary heritage. Despite the lack of historical distance, conclusions about the heritage of our own epoch can be made with more confidence if both experts' and non-experts' attitudes and opinions are taken into account.

Obtaining data on non-expert attitudes about our own epoch's patrimony requires significant effort in terms of preparation and fieldwork. However, undertaking these actions can be justified by bringing in important information on social component of heritage values. The proposed method encourages more active participation of non-experts in defining contemporary heritage, which can then inform expert assessments and decisions on its listing. The proposed methodology is not without its difficulties: it is impossible to cover all relevant aspects of urban perception and meaning. The complexity of the research topic means that any type of questionnaire would be reductive. Also, opinions and attitudes change over time (if this very research had been conducted a decade ago, immediately upon completion of the structures, the results would most probably be less affirmative).

The future methodological challenges will be related to standardization of the questionnaire's structure while maintaining its adaptability to the properties' particularities, as well to pondering the impacts of expert and non-expert opinions in overall decisions to list the contemporary properties.

The research continues with hope that anticipation of our own epoch's heritage can enable timely actions in its preservation. Safeguarding of contemporary legacy and interventions compatible with their values can be ensured through engagement of both institutions and non-experts – people who belong to a particular cultural context and link their identity to it.

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Sense(s) of the city: Cultural mapping in Porto, Portugal

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ABSTRACT

The elusive notion of sense of place and the possible ways it may be researched in a contemporary city are the central themes of this article. Sense of place has been in the focus of attention of heritage, space and place-related scientists, such as cultural geographers, planners and architects, since 1970s. That was the epoch of revival of researchers' interest for the places' character in diverse fields of study dealing with cities. The argument related to the sense of place revolves around several principal ideas: that history and meaning are the defining characteristics of a place; that there is an interdependence of senses and meanings, embodied in the sense of place; and that it is needed to acknowledge the perspective of the people who give sense and meaning to a place. How can cultural mapping be used to address these issues and grasp the sense(s) of contemporary city? This was explored through a series of workshops conducted with artists and citizens as a part of case study of the sense(s) of Porto.

1. Introduction

The elusive notion of sense of place and the possible ways it may be researched in a contemporary city are the central themes of this article. Sense of place has been in the focus of attention of heritage, space and place-related scientists, such as cultural geographers, planners and architects, since 1970s. That was the epoch of revival of researchers' interest for the places' character in diverse fields of study dealing with cities. One of the most influential cultural geographers of the time, Yi Fu Tuan, developed his entire humanistic theory around the key notion of sense of place, which he defined through the dialectics of space and place. Tuan argued that a place is defined by having "a history and meaning". He emphasized the multisensory character of a place experience and interdependence of senses and meanings embodied in the sense of place. According to Tuan, sense of place "incarnates the experiences and aspirations of people" and "it is a reality to be clarified and understood from the perspective of the people who have given it meaning" (Tuan, 1979, p. 387 and 410).

How can cultural mapping be used to address these issues and grasp the sense(s) of contemporary city?

This was explored through a series of workshops conducted with artists and citizens as a part of case study of the sense(s) of Porto.

2. Theoretical and methodological background

In line with Tuan's ideas, the people-centered approach was adopted as one of the three key premises of the work.

The recent *Quebec Declaration on the Preservation of the Spirit of Place*, adopted by ICOMOS in 2008, attempts to define sense of place from the perspective of cultural heritage studies. In that document, interplay and interdependency of tangible and intangible components of place and its values have been recognized, and the plural and dynamic character of the concept acknowledged. In the *Quebec Declaration*, "spirit of place is defined as the tangible (buildings, sites, landscapes, routes, objects) and the intangible elements (memories, narratives, written documents, rituals, festivals, traditional knowledge, values, textures, colors, odors, etc.), that is to say, the physical and the spiritual elements that give meaning, value, emotion and mystery to place." It is also defined as a "continuously reconstructed process", thus putting forward the importance of people and communities, who assign meanings and values to a place and reinvent them over time.

From his perspective of a social scientist, philosopher and psychoanalyst, Michel De Certeau also put people, who assign meanings to a place, in the focus of attention: he understood the city as "an immense social experience of lacking a place". In his well-known work *The Practice of Everyday Life* (particularly the chapter "Walking in the City"), De Certeau argued for a concrete spatial practice that enables an individ-

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ual to assign their own meaning to an urban space, to give sense and life to a city. The practice he proposed was that of walking: according to De Certeau, "to walk is to lack a place", and walking can be interpreted as "the indefinite process of being absent and in search for a proper" (De Certeau, 1984, p. 103). That is one of the reasons why the idea of exploratory walks was considered key for the development of cultural mapping exercises for the purposes of this work.

Such a methodological choice closely corresponds with the second premise of the work – acknowledging the importance of multisensory character of a place. That idea permeates different scientific disciplines and artistic approaches dealing with space and place.

In his book *Sensuous Geographies: Body, Sense, and Place* (1994), Paul Rodaway focused on touch, smell and hearing as elements of humans' multisensory experience of place, thus counterbalancing the emphasis on visual characteristics of place he recognized in the previous research (see chapter on "haptic geographies" in Rodaway, 1994). Taking into account culturally determined nature of people's experience of place, he interpreted sense of place as both "a sensation and meaning". In 2005, the CCA (Canadian Center for Architecture) organized an important exhibition in Montreal, entitled *Sense of the City: an Alternative Approach to Urbanism*. In his text "Toward a sensorial urbanism", written on that occasion, the curator, architect Mirko Zardini, brought about a number of issues related to contemporary cities and their problems, highly relevant for a study on heritage and sense of place. Most importantly, he proposed "a broader view of the environment that takes into consideration the full spectrum of perceptual phenomena that make up the sensorial dimension beyond the regime of the visual". He also recognized the trend of "sensorial revolution" that has been penetrating design and artistic practices linked to urban spaces (Zardini, 2005, pp. 19, 24–25). The Finnish architectural theorist Juhani Pallasmaa even linked people's preferences towards historical ambiances in comparison to modern and contemporary built environments to richness of sensory experiences they offer (Pallasmaa, 2005, pp. 13, 26).

There is a strong argument in favour of exploratory walks as a way to investigate cities' sense and sense-scapes. The idea of sensewalking is not new (it emerged decades ago, in the 1960s), but has been overlooked in the current research discourse. Victoria Henshaw, who based her research on smellscape exactly on the methodological technique of exploratory walks, assessed that "it is useful, but still under-utilised methodological technique in understanding people's everyday experiences and memories of geographic space and place" (Henshaw, 2014, p. 45). In her recent (2011) project, focused on the underexplored, olfactory and tactile realms of urban reality, Mariana Diaconu also argued in favour of a methodology based on walking. With the aim of "sensitizing urbanites to multisensory qualities of urban space", Diaconu performed an analysis of olfactory space based on descriptions, "smell maps" and commented "smell walks". An important part of the work was the involvement of non-experts. As pointed out by the author, the importance of the non-expert engagement lies in the fact that "the experience of smell is the least objectified, i.e. unmediated encounter of a subject with space happens". An analysis of the results of the smellscape representations on the participants' maps in Diaconu's research revealed analogies with Kevin Lynch's elements of visual perception of cities.¹ Diaconu promoted the idea of interactive, "tactile knowledge" through walking, drew attention to synaesthetic correspondences (the intertwining of vision and tactility) and argued for broad-

ening the conceptual framework of design through the emphasis on tactility.²

From a perspective of an artist, Lucy Lippard also argued for the exploratory walk methodology in tackling the sense of place. In her book *The Lure of the Local: Senses of Place in a Multicentered Society*, she centered on the ideas that "sense of place does indeed emerge from the senses" and that "place can be felt as an extension of the body, especially the walking body, passing through and becoming part of the landscape" (Lippard, 1997, p. 34).

The sense of place escapes full understanding by means of scientific inquiry. Thus, acknowledgement of the value of artistic approaches that have a capacity of intuitively grasping sense of a place may be considered the third key premise for building the strategy of this work.

2.1. Artistic projects tackling sense of place

Within a multitude of recent artistic projects analyzed for the purposes of this research, three currents have been recognized. The first contained a set of strategies focusing to the need for a multisensory approach to the urban reality. Another current aimed at pointing out and criticizing the predominance of the visual in the contemporary city experiences, while the third current dealt with exploring and capturing sense of place in diverse cultural contexts.

Among the infinity of possible choices, some examples of examined projects will be mentioned, that left the most impact on the concept of cultural mapping exercises developed for this work. Within the first current, the *Map of Senses*, created in 2009 for São Paulo, Brazil, may be pointed out. It revisits the concept of sightseeing, offering a sensory, experiential city map of relevance both for visitors and for citizens of São Paulo. The map has been conceived as an open-ended project, welcoming further contributions from the public through its online platform.³ Other projects within this stream revisit sightseeing through experimental travel, emphasizing sensory domains other than visual and their relevance in an urban experience. In 2008, Paul Coudamy, French architect and artist, developed a project named *Blind Tourism* that took place in Tirana, Albania. Non-typical sightseeing locations were chosen instead of common sites of tourist interest, and the participants' sense of vision was suppressed. Other sensory experiences were thus put under the spotlight. The participants did a blindfolded walk while describing their experience and listening to the information about the sites provided by a guide. Afterwards, the participants could watch video records of their experiences. The methodology enabled deeply immersive experiences and the results were revelatory of the overlooked sensory properties of the research territory. A similar project, *Lisboa Sensorial*, was launched in the same year in Lisbon by the experience design studio *Cabraca* and a range of collaborating institutions and individuals. The Lisbon initiative had a twofold impact: besides revelatory and stimulating sensory experiences that provided the participants with new knowledge on Alfama, the historical neighbourhood where the walks took place, it helped raising awareness about the world of those visually impaired.⁴

The *Geotaggers' World Atlas* (2010 – ongoing) (see Fig. 1), a long-term project by the data artist and software developer Eric Fischer, belongs to the second stream. The project idea stems from the author's interest to discover "the world's most interesting places" and the argument that "a cluster of geotagged photos is a good indicator of the in-

² Diaconu's work was done in the cultural landscape of Vienna.

³ For further details see: <http://www.mapadassensacoes.com.br/mapadassensacoes/> [Last consulted 20/01/2016].

⁴ See: <http://www.torquecc.com/220907/2090181/for-users/sensorial-lisbon> [Last consulted 20/01/2016].

¹ This finding was used for the development of the cultural mapping exercise *Personal Porto*.

terestingness of a place".⁵ The visual analysis and the maps produced are based on the location data of the photos shared publicly on the Flickr network. The first version of the *Atlas* was created in 2010 and contained maps of 100 major cities, where their visual attractions were represented by the density of image location data. Among those cartographic representations of cities, reduced to their visual landmarks and focal points, two Portuguese cities, Lisbon and Porto, were present. The current version of the Fischer's *Atlas* dates from 2015. The Fischer's maps make obvious the level of digital imagery overload today, that, in some interpretations, has contributed to the dominant, "vision-centered interpretation of the reality".⁶ Saturation with images is the theme of another recent interaction design project, the *Camera Restricta* by Philip Schmidt (2014–2015). According to the author's web page (see: Schmidt, s.d.), it was conceived as a "disobedient tool for taking unique photos". While the means, the online visual databases, is the same, the Schmidt's project goal is opposite from the Fischer's – the *Camera Restricta* refuses to work in urban zones already overwhelmed with geotagged images.⁷

Strange cities: Athens (2015), *City Circles* (ongoing) or *100% Brisbane* (ongoing) are examples that belong to the third stream of artistic approaches recognized. According to Mouliou (2015), the *Strange Cities* was a collective exhibition about the spirit of Athens, created, however, by selected artists who actually had never been there. The participating authors were provided with a multisensory "inspiration box", containing a recipe, a scent, a poem, a book, and examples of city sounds and music. The main project aim was to "give an idea of how a city feels", being aware that a city cannot be reduced to its landscape or specific monuments, and arguing that "its essence is in senses; it is 'immaterial'".⁸ Another recent (ongoing as of June 2017) example for this group of projects may be found in the design research initiative entitled *City Circles*. The project was conceived by the artist Irene Fortuyn (See: Fortuyn, 2017), and aims at unraveling parts of diverse urban settings through a bottom-up approach. The aim of the work is to tackle ordinary landscapes and explore urban values, urban diversity, people's creativity and resilience. The concept has a component of randomness: the methodology is based on selecting a "city circle" with a diameter of exactly 1 km, which represents the field for an in-depth analysis of the sense of place in a chosen city. The design-driven research is conducted by a group of invited artists – "explorers", who work on a set of predefined topics, but also on other issues reflecting their own research interest and the particularities of the local context. Possibilities for new perspectives and diverse interpretations of cities open up, as well as a background for posterior comparative analysis. The greater goal of the work is to engage people more thoroughly with their urban setting and raise awareness of its values.⁹ Another project with a people-centered approach to grasping sense of place is the exhibition *100% Brisbane*, still ongoing (as of June 2017) in the Museum of Brisbane, Australia. As in every city, people represent the key component of Brisbane's cultural landscape, giving it shape and attributing meanings to its urban space. The *100% Brisbane* thus focuses on the very citizens, their values, opinions and attitudes. The project concept,

according to Salter, Denham and Manning (2016), was based on finding 100 real people who accurately represent a set of most relevant statistical categories describing the city of today, so that "statistics was given a face and voice". By bringing its people into focus of attention, insight was enabled into the changing sense of place and sense of belonging in Brisbane. Over the next three years' time, data will be gathered through the interaction with the visitors, to be used for mapping the way communities, their views and attitudes change, thus influencing changes in the very spirit of place.¹⁰

2.2. The cultural context of Porto and Portugal

A series of projects from the cultural context of Porto and Portugal, tackling the issues of sense of place, were surveyed in the process of defining strategies of the present work.

Among artistic approaches, the project *O Porto é. Oporto is* (see: Ferreira, s.d., blog), an informal collection of poetic impressions about the cultural landscape of the contemporary city, was recognized as particularly comprehensive. Through the medium of photography, its author Conceição Ferreira reflected not only on visual, but also on synaesthetic experiences and captured the particular atmosphere and character of Porto. The project intuitively encompassed the three principal features of the city's landscape: key natural elements such as topography, hydrography and climate, built environment and heritage, and people of Porto and their everyday life.¹¹ *Porto olhos nos olhos* (2014–2015; see: Roberto and Correia Pinto, s.d.) was another recent initiative reflecting the idea of importance of people for a cultural landscape. That one-year long *homage* to the city and its people consisted of short interviews and images produced daily, portraying citizens or visitors of Porto. The goal of the authors, photojournalist Manuel Roberto and journalist Mariana Correia Pinto, was to capture the spirit of place by means of "human cartography".¹²

Two of the literary sources surveyed were found particularly valuable in the context of the research. The first is José Saramago's book *Viagem a Portugal* (1981). It documents months of Saramago's travels through Portugal of 1979, often off the beaten paths. Porto represented one of the stops in a long and thorough journey through the land and the culture that shaped Saramago. A brief chapter entitled "Along the river named Douro ..." is dedicated to discovering the spirit of the city. The principal methodology Saramago used was that of walking. His journey revolved around "the things old and picturesque", but being aware that such approach is only one possible way of exploring the city, a "conservative recreation" comparable to a museum visit. Though commonly accepted as a travelers' strategy, focusing on beauty and magnificence and ignorance towards modern and mundane does not necessarily reveal a truthful perspective of an urban reality (See: Saramago, 1981, 157 ff).

¹⁰ The exhibition concept is also based on the collaboration with Rimini Protokoll, the theater company from Berlin, which has already conducted around 30 projects with statistically representative residents around the world.

¹¹ The beginning and the end of the project are elusive: though the majority of photographic impressions were captured between 2011 and 2014, the sense of place and atmosphere of Porto seems to remain a permanent interest of the author. Also, the work has resulted in a book, an exhibition and a collection of postcards.

¹² The precedent of the example from Porto and hundreds of similar photography/human cartography blogs that emerged in recent years is the *Humans of New York* (HONY), created by photographer Brandon Stanton in late 2010. Stanton's initial idea was to portray 10 000 inhabitants of New York and localize them on a city map, in order to create an extensive catalogue of New Yorkers. Soon, the photographer started including quotes and stories based on the conversations he had with the portrayed citizens. The project is still ongoing. In the Porto's project, many short stories revolve around places and place attachment, yet no actual mapping has been done by the authors.

⁵ The author's description published on his blog in April 2015: <https://www.mapbox.com/blog/geotaggers-world-atlas/> [Last consulted 21/01/2016]. The new version of the *Atlas* is actually a dynamic world map rather than a set of static maps, and uses Flickr's 10-year photo location database.

⁶ As extensively argued by Pallasmaa (2005, p. 16ff).

⁷ Another main theme of *Camera Restricta* is censorship.

⁸ *Strange cities: Athens* was organized by the Athens' Onassis Cultural Center and a team of curators from London's *Double Decker*. The curator Afroditi Panagiotakou was interviewed by the museologist and CAMOC chair Marlen Mouliou for the CAMOC Newsletter.

⁹ See: <http://www.ketterenco.nl/city-circles/> [Last consulted 5/6/2017].

The book *O Sentimento do Porto/The Feeling for Oporto*, which recently had a new edition (first published in 2001), also aims at capturing and presenting the spirit of the city, by combining literary, historical and visual artistic approach. The book is actually an album, where written and visual components have equal relevance. Contributions of some of the most prominent Portuguese writers were selected by the author/editor, Professor Arnaldo Saraiva,¹³ while Luís Ferreira Alves¹⁴ was responsible for the images.

However, previous editions of the book had a blind spot: the dynamic and changing nature of a city was not taken into consideration. In order to take into account the sense of time as well, in the latest edition available to the researcher, that of 2016, a concise appendix has been added – “Porto in the Twenty-First Century” (See: Saraiva & Alves Ferreira, 2016, Apêndice/Appendix). Otherwise, the contemporary life in Porto would be completely left out of the book.

A remarkable example of an artistic project tackling the sense of a Portuguese city through a multisensory experience comes, interestingly, from a foreigner. Upon his arrival to Lisbon, in late 1990s, Ljubomir Stanišić, now well-known Yugoslav – Portuguese chef, invented a dish named “cod fish clothesline” (see Fig. 2).¹⁵ Cod fish, the most favourite and versatile food of the Portuguese, and the chef's impressions of the urban setting of Lisbon were the main ingredients. The dish is a multiple-coded creative work, engaging senses and evoking associations: it is simultaneously an interpretation of various references on architecture and urban life of Lisbon (the most obvious are the clotheslines seen in old Lisbon neighbourhoods), and an expression of his contemporary vision of the essence of Portuguese cuisine. One of the direct architectural references is reflected in the way the dish is served: it is meant to evoke the canopy of the Alvaro Siza's Portuguese Pavilion, which Stanišić was impressed with when he saw it at the Expo 98, soon after his arrival to Portugal. The serving dish also resembles sails and hulls of ancient ships that brought Portuguese to discover faraway lands and cultures.

The success of the “Cod fish clothesline” is a metaphor of how cultural influences and exchange can reinforce creativity. Intuitively, in a condensed, multisensory form, the author has given an interpretation of the sense(s) of his new home city.

3. The cultural mapping workshops

3.1. Exercise 1: A day in Porto with the eyes closed

A day in Porto with the eyes closed was the first in a series of cultural mapping exercises conducted as one of the methodological techniques in a research on the sense of contemporary Porto.¹⁶

3.1.1. The theme and objectives

The exercise was about designing an urban experience of Porto, which would engage a first-time visitor in uncovering the sense of the

city in a specific way: by focusing on senses other than visual. The task was to create a whole-day itinerary based on the city's multisensory properties, and thus present Porto and its spirit to a visitor in a novel and memorable way.

3.1.2. The participants

The work, that took place in June 2015, was developed with a small group of ten young artists, the MA students at the Faculty of Fine Arts (FBAUP) in Porto. The artists were chosen because of their inherent “art of looking sideways”,¹⁷ and because they possessed good drawing and mapping skills, required in this type of exercise. Before the beginning of the workshop, a short inquiry was conducted to get to know the participants and their preferences better. It revealed that the students were aged between 21 and 33, with an average age of 25.5; three of them were born in Porto, while the rest of the group had been living there since the beginning of their studies (at least for a full year). There were an equal number of males and females. The inquiry also contained questions about the participants' first associations related to the city of Porto, about what represented the symbol of Porto for them and about their favourite spots in the city. The responses confirmed that the participants knew the city well.

3.1.3. The work and its outcomes

Taking into account the constraints – that the visual component of the experience was excluded, that the time frame was one day and that the geographical scope was limited to the city of Porto and its vicinity – each student had to create their concept of a city tour, with a sequence of foreseen activities and a timetable. Use of physical maps and online map resources was enabled and encouraged throughout the workshop. Individual presentations of the work and a short discussion followed. The results, gathered in the form of itineraries and sketches, were mapped and analyzed afterwards by the researcher.

The work resulted in mapping potential sets of sensory urban experiences, alternative to conventional visitor routes. It also led to conclusions on sets of values relevant in the contemporary landscape of Porto.

3.2. Exercise 2: Senses and the city

Senses and the city was the expansion of the first cultural mapping exercise, involving artists in rethinking the sense of Porto and focusing on sensory experiences other than visual.

3.2.1. The theme and objectives

Unlike the first exercise, the *Senses and the city* involved fieldwork. The participants revisited their usual or favourite walking routes through Porto and registered their sensory characteristics. That activity was proposed in order to sharpen the participants' attention to the multisensory properties of the urban space. It was an introduction to the main challenge: developing an individual programme or activity for a visitor, in order to present them the essence of Porto by focusing on the sensory urban experiences other than visual.

Participants could freely choose and focus on exploring one or more of the Porto's sensory properties.

¹³ Arnaldo Saraiva (born 1939) is a university professor in the area of literature, now retired. He is also a researcher, essayist and poet.

¹⁴ Luís Ferreira Alves is a photographer dedicated to capturing Porto's spirit through its architectural heritage. As much as to the city's historical landmarks, his architectural photography focuses to the more contemporary built legacy created by protagonists of the Porto School of Architecture.

¹⁵ A dish made of dried cod stomach brings about the memory of life in old times, when not everyone could afford best meat, and the remains (in this case tripe) had to be used among common people in most creative ways to make a quality meal. The preparation process of the cod tripe takes more than two weeks. The tripe is then ready to be fried in olive oil and served with aioli sauce, seasoned with piri-iri and coriander.

¹⁶ Others included the bibliographical research, survey of artistic projects and the survey of the city's territory through over 220 km of exploratory walks.

¹⁷ “The art of looking sideways” is a title of a 2001 book written by Alan Fletcher, a well-known British graphic designer. The book is about curiosity and attentiveness that leads to revealing beauty, creativity and inspiration everywhere in one's surroundings.

3.2.2. The participants

The exercise took place across two weeks in November 2015, and was developed with a group of six artists, PhD students at the FBAUP, Porto, as a part of their Urban Ethnography course.¹⁸

3.2.3. The work and its outcomes

Six proposals came out of the workshop, tackling different sensory aspects of Porto's landscape. Just some of them will be mentioned. One of the artists proposed an exercise in exploring and registering urban patterns, as a way to make visitors more attentive to architectural and urban design details and as a simple means to create a memorable experience of Porto (or any other urban environment). The technique used was easy to conduct: the textures that caught the artist's eye were examined more closely and transferred to the paper by putting it directly on the surface and pressing a drawing charcoal. The result was an entire book of urban patterns, which translates haptic experiences into a collection of visually interesting material (see Fig. 3). Another participant focused on urban sounds. In the street she lives in, in the Bonfim neighbourhood, there used to be plenty of traditional commerce, now being replaced with more modern facilities and disappearing. Therefore, she proposed an exercise focusing on changing sonic identity of the neighbourhood, which consisted of a sound walk along her street, with a particular attention to the commerce in ways of extinction. The artist also decided to start an acoustic register of everyday life in the neighbourhood, by recording sounds of all traditional grocery stores in her street. While editing the recordings gathered, an unexpected issue occurred: the background noise that could not be eliminated – it was the ever-present traffic noise. That brought the serious issue of traffic to the focus of attention – congestion, pollution, and the way it affects the (historical) city.¹⁹

Another proposal suggested an exploration of the mundane cultural landscape. The walking route, central but outside the zones of principal tourist interest, took around 90 min. The sense of place was revealed through sensing the atmosphere and character of the urban environment, glimpses into the everyday life of the locals, and paying attention to people as a component of the landscape (the typical accent of Porto, people's kindness, socializing around food). The artist had a strong impression of being in a small town, rather than a big city that Porto really is. That common sentiment has its grounds in the very urban structure of historical Porto: regulations that have prescribed narrow street fronts and enabled development of functions along the depth of a lot, which could often reach dozens of meters. Therefore many green interiors of the blocks and frequent "rural" feel in the heart of the city.

3.3. Exercise 3: Personal Porto (mapping individual geographies)

Personal Porto was a citizen lab that took place in October 2016 in Porto as a part of the FuturePlaces 9 festival. Citizen labs are defined as "fast action, practice based workshops where experts and citizens converge and mutually benefit from one another's knowledge".²⁰ They are

free and open to everyone; therefore, the participants were citizens present and interested in the FuturePlaces festival.

3.3.1. The theme and objectives

The activity consisted of "cartographic interviews" – each participant responded to a set of space and place-related questions by drawing on a city map, thus mapping their personal geographies.

The purpose of the exercise was to test possibilities to engage citizens in illuminating, or even creating their own sense of the city, i.e. to obtain their own interpretations of Porto's sense of place through the process of mapping. While the two previous activities, conducted with artists, were open-ended, the structure and expected outcomes of the *Personal Porto* were more strictly defined. The work was based on the use of analog (physical) maps, prepared in advance by the researcher, together with a set of instructions (see Figs. 4 and 5). Each participant had their own map and drawing material to work with.

The large-scale printed maps of Porto were used for the exercise.²¹ Their size enabled not only the entire administrative area of the city to be displayed, but also large parts of Vila Nova de Gaia, Matosinhos and Maia, the municipalities belonging to Greater Porto.²² That was necessary since everyday life of most Portans unfolds beyond the strict limits of the city, or the borders of the World Heritage Site.

The maps were prepared in black and white, containing only the information essential for orientation, such as elements of urban structure and street names.

Each cartographic interview consisted of the responses to a set of 32 questions, organized in three groups: *Facts; Memories, and Opinions, attitudes, values*. It was required to respond not only in writing, but (principally) by interventions on the map of Porto. In order to distinguish different categories of information, simple colour-coding was used (red was used for the category of facts, blue for memories and imagination, and green for attitudes and opinions). As a part of instructions for participants, the basics of visual mapping methodology developed by Kevin Lynch (See: Linč, 1974: 46 ff) were explained, and suggested to be used for mapping their responses.²³ As shown by Diaconu (2011), the Lynch's mapping methodology turns out to be easily adaptable and applicable for mapping other space-related sensory information (such as the one on urban smellscape). Almost all questions were space and place-related.²⁴

The planned duration of the exercise was 3 h, allowing for a brief introductory presentation and about 2.5 h of work, with a short break in the middle. The participants were so immersed in the exercise that

¹⁸ The participants were: Alicia Medeiros (proposal *Porto outside the pattern*); Cynthia Levitan (*The contemplative route*); Ana Magalhães (*Sounds of my street*), Filipa Godinho (*The time to pass*); Manuel Granja (*The everyday route*), and Maurício Alfaya (*Light and shade*).

¹⁹ In Portugal, just between 1990 and 2004, the number of cars increased by 135%. It is estimated that, on average, one car comes at each two persons. Source: *Publico*, September 19th, 2006 [online] Retrieved from: <https://www.publico.pt/2006/09/19/sociedade/noticia/portugal-e-um-dos-paises-da-europa-com-mais-automoveis-por-habitante-1270738>. [Last consulted 05/05/2017].

²⁰ <http://futureplaces.org/2016-labs/> [Last consulted 05/05/2017].

²¹ Size A0 – 118.9 × 84.1 cm. The map was based on the cartographic information obtained from the OpenStreetMap platform (www.openstreetmap.org).

²² Vila Nova de Gaia is separated from Porto by a natural border – the river Douro, while the urban structure is continuous between Porto and the other two municipalities, with no obvious physical border.

²³ Lynch worked on the problem of urban perception and concluded people form mental maps of their built environment, personalized but with some common rules underlying the perception of the cities' visual identity. Lynch's research on the cities' character intentionally stayed in the domain of the visual, though acknowledging complexity of people's experience of their surroundings, influence of their cultural context and their previous knowledge. His city design theory explored the requirements for a "good city form". His aim was to develop ways to research the complexity of urban experience and urban perception, to draw attention to the problems of the aesthetics of urban landscapes, the possible ways to evaluate cities, and to bring human experiences of the city to the focus of urban policy makers. In the 1950s, Lynch was working with György Kepes (1906–2001; painter, photographer, designer, educator, art theorist), with whom he developed a theme of the mental image of environment. Eventually, in the book entitled *The Image of the City*, Lynch developed his well-known "taxonomy to describe a physical city", consisting of five main constants for visual perception of a city: "paths", "nodes", "landmarks", "edges" and "districts".

²⁴ The introductory question was to describe the participant's background and their link to the city of Porto. The last question was defined as "the space for a forgotten question", giving a possibility to leave a comment, not necessarily space and place-related. All the other questions required mapping.

they continued working during the break and beyond the time foreseen. The most common feedback regarding the exercise was that "it made them think differently about the city".



Fig. 1. Eric Fischer, map of Porto from The Geotaggers' World Atlas (2010). Source: <https://www.flickr.com/photos/walkingsf/albums/72157623971287575>



Fig. 2. Ljubomir Stanisic, *O Estendal do Bairro* (Cod Fish Clothesline), 1998. Source: www.100maneiras.com.

3.3.2. The participants

Due to the nature of the event whose part the workshop was, the structure and size of the participants' group could not be planned. Seventeen people took part in the workshop, out of which three were foreigners living in Porto.

3.3.3. The work and its outcomes

The outcomes were thus more valuable for understanding the dynamics and potential of the exercise, than for the concrete data obtained through mapping. Personal geographies indicated the importance of mundane, ordinary landscape – where the everyday life of people unfolds; the exercise has a potential to be applied to more structured groups in order to obtain diverse types of space and place-related information, as well as opinions and attitudes.

The original size A0 (118 × 84.1 cm). Logo designed by prof. Pedro Carvalho de Almeida.

4. Conclusions

The three cultural mapping exercises with artists and citizens of Porto, though performed on small samples, enabled valuable insights and hints about its sense of place, used in posterior work of the researcher. Information was gathered and mapped on sensory properties and features of Porto, and its cultural resources, including the ones belonging to its mundane cultural landscape. Some potentials of collaboration with local artists in the research on sense of place were examined.

An engaging mapping tool for people's feedback on spaces and places, easily adaptable for other cultural contexts, was developed and tested. Further directions and possibilities of the research were recognized in the development of a cultural mapping technique that would enable an inquiry not only into existing features, but also into links between places and people's memories, attitudes, opinions and preferences.

Uncited references

Ferreira; Fischer; Fortuyn, 2017; Linc, 1974; Mouliou, 2015; Roberto et al., ; Rodaway, 1994; Salter, Denham, & Manning, 2016; Saraiva et al., 2016; Saramago, 1981; Schmidt.

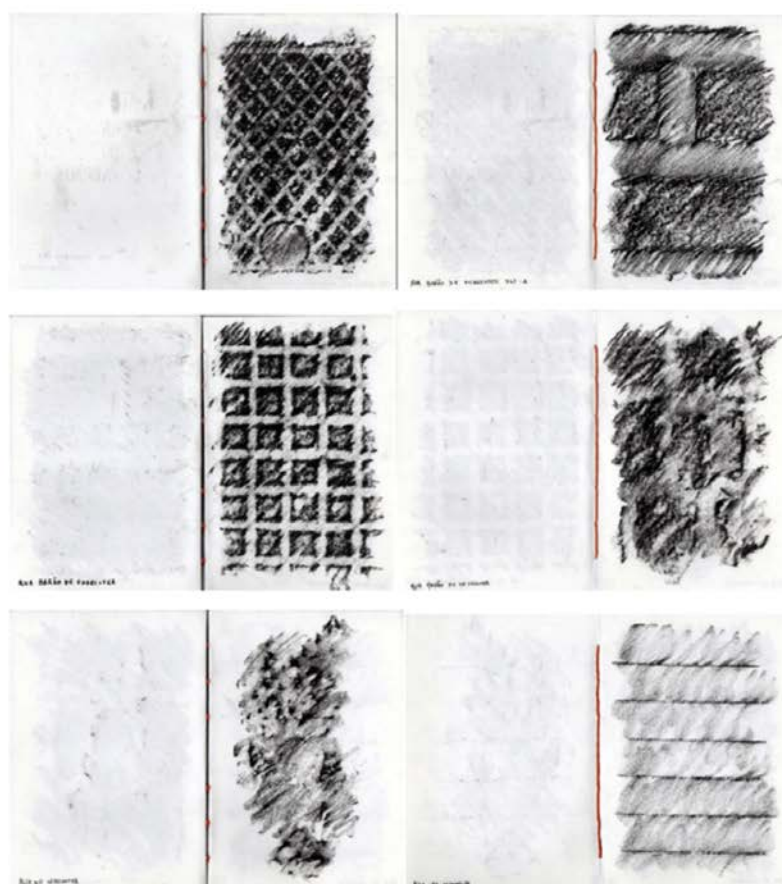
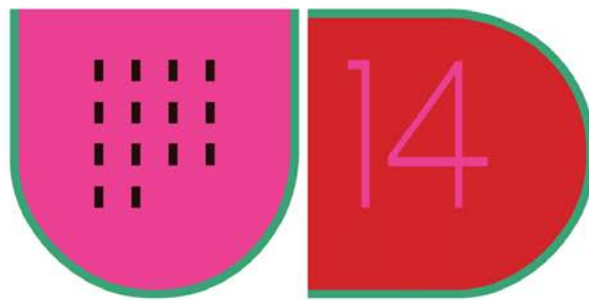


Fig. 3. Alicia Medeiros, *O Porto fora do padrão* (Porto outside the pattern), 2016.

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THE LIMITS OF HERITAGE: IN SEARCH FOR MONUMENTS OF OUR OWN EPOCH

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Abstract

The notion of built heritage is usually associated with ancient structures and places, but what if we think of it differently?

This work is about examining remarkable contemporary buildings and artworks that may once witness about our own epoch. Not only experts' opinions were taken into account: the work rather focuses on the attitudes and preferences of non-experts.

The theoretical backgrounds of the research are in a transdisciplinary area studying interaction of humans and their built environment, spreading from architectural design and art to environmental psychology and heritage preservation theory. Preservation professionals use sets of broadly defined values, both cultural and socio-economic, as criteria to define what built heritage is. Similar criteria were applied in the presented case studies, conducted on two contemporary built structures in Porto, Portugal. Experts' views were analyzed using published sources, and questionnaires were developed to find out the attitudes of non-experts.

Structures important in experiencing Porto and actively shaping its urban environment were looked for. *Casa da Música* by Rem Koolhaas and the *Sea Anemone* by Janet Echelman were chosen to work with, being critically acclaimed examples of contemporary architecture and art.

For each landmark, a representative sample of 100 randomly chosen people was examined *in situ*.

The paper will present findings related to: recognizing values and meanings of heritage of our own epoch, similarities and differences between experts and non-experts in interpreting urban markers and the role of foreigners in creating "Portuguese" patrimony.

The purpose of the work is in examining elusive temporal limits of heritage and researching possible ways to give non-experts a more active role in evaluating built environment and patrimony.

The paper is part of a broader research at FBAUP and based on previous experience gained working for a heritage preservation institute.

Keywords

Contemporary landmarks, Built heritage, Experience, Non-experts, Porto



Image 1: A view from Casa da Música. Photo: JS

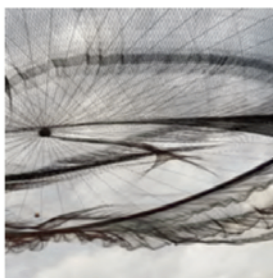


Image 2: The Sea Anemone, detail. Photo: JS

Introductory notes

The objective of this paper is to contribute to exploration of elusive temporal margins of (built) heritage.

It is important to recognize which assets and values of our own time are worth conveying to the future generations, so that timely actions in their preservation can be undertaken, as well as interventions compatible with their values, while keeping track of changes done.

The subjects of this work are two renowned recent structures in Porto, Portugal: Casa da Música, a concert hall designed by Dutch architect Rem Koolhaas in 1999 (completed in 2005), and the Sea Anemone, the giant open-air sculpture designed by American artist Janet Echelman in 2005.

Attention has been paid in this work to opinions of non-experts, thus giving them a more active role in evaluating their built environment and built heritage.

The main research questions were: do the selected works of architecture/art still raise interest? Are they representative of our epoch as it seemed right after they were built? Might they represent our own time's heritage, as it is suggested by critical appraisal of the experts? Which are the views and attitudes of non-experts regarding values of the selected examples and are they in accord with the experts' standpoints? Can foreign authors create „Portuguese“ heritage?

Theoretical framework

Experiencing a work of architecture/art is an intricate process, depending on the observer's previous knowledge and containing an important aspect of temporality. Researching such complex mechanisms inevitably faces reductions, grasping only certain aspects of the phenomena.

Three notions pertaining to the domain of psychology are relevant for this work: perception, experience and preferences.

(Urban) perception is „immediate experience through senses, which derives from relation to the environment through direct contact“ (Lazarević Bajec, 1987, p. 51). It is hard to separate perception from associations, memories and feelings linked to it (Ingliš & Ingliš, 1990, p. 212); in other words, „every perception is an interpretation of the object“ (Krstić, 1996, p. 186). Philosophers understand perception more broadly, as a „subjective image of reality“ (Filipović & Bošnjak, eds, 1984, p. 96). Philosophical aesthetics deals with experience of works of art and architecture. Preferences are linked to individual taste, choice, affection; „choice is a consequence of complex psychological processes, with dominating emotional tone“ (Krstić, 1996, p. 198).

This research is positioned at a crossroad of scientific disciplines: it links architecture/design with psychological disciplines (psychology of perception, environmental psychology, psychology of art, experimental aesthetics), philosophical aesthetics and theory of conservation.

Particular interest for exploring relations of humans and their environment was raised in architecture since 1960s. Lynch discovered people form „mental maps“ of urban spaces and defined constants and rules of visual perception of cities (Linč, 1974). He determined five elementary types comprising structure and visual identity of a cityscape: paths, edges, districts, nodes and landmarks.

However, unfocused, peripheral vision has also been proven of great importance for human experience of an environment. Finnish architect

and researcher Juhani Pallasmaa has been working in the realm of „architecture of the senses“, instead of predominantly visual approach to building (Pallasmaa, 2005). Engaging various senses in the architectural experience is also common to the practice of critical regionalism (Frempton, 2004). It is well-known environment can greatly influence human behaviour, productivity or health. Through their work, architects and planners can implement information on “desirable” characteristics of buildings and environment. Diversity in spatial solutions, recognizability, having particular character or identity, etc. are usually pointed out as desirable features. *Gestalt* psychologists were the first to scientifically analyze visual art works and works of architecture. They only focused on external perception factors (pertaining to the object itself), neglecting physiological, psychological and social factors (Ognjenović, 2011; Arnheim, 1987 and 1990). Research within experimental aesthetics focuses not only on works of art but also on natural and urban spaces, and confirms that environments of high aesthetic values can bring psychological benefit to users or inhabitants (Galindo & Rodríguez, 2000). Philosophical aesthetics has primarily intuitive, interpretative bases: rational scientific approach cannot fully explain the experience of a work of architecture/art. Works that have multitude of „variable“ elements are the most active in aesthetical sense and cause the most intense reactions (Mako, 2005). „Variables“ are elements and details that reflect socio-cultural context, authorship, invention, novelty, transformation or expression of influences from other cultures and epochs. Among various value systems in the theory of heritage conservation, the approach of Feilden and Jokilehto has been adopted for this research (Feilden & Jokilehto, 1993). They recognize two value sets. Cultural values, that have retrospective character and involve social identity value (emotional ties of a society towards a particular building or site), authenticity, integrity, artistic value, historical value and uniqueness. The second set of values is linked to contemporary social, political and economic context. Those are defined as: economic, functional, educational, aesthetic, political and social utility value.

Methodological framework

The work focuses on study of two examples of architecture and art in public space in Porto. The city is well-known for its internationally recognized school of architecture. News on architecture are present in the public discourse, architects are respected members of society and non-expert citizens are acquainted with architectural matters. This makes Porto a convenient choice for the case study. Casa da Música, a result of an international competition, has been recognized and appraised among architectural critics. The Sea Anemone has also been recognized and appraised among critics. Both buildings were meant to be symbols of Porto/Matosinhos and, curiously, designed by foreign authors.

The data gathering was conducted primarily through field observation and an anonymous questionnaire. Examinees, non-experts in the fields of design, architecture or heritage, were chosen *in situ*, using random sample method, with 100 participants for each structure. It is supposed chosen sample is enough to get realistic insight in people's impressions and preferences on the chosen works. The questionnaire was composed of three groups of open-type and closed-type questions. The first group was aimed at gathering more information on the structure of examinees. The second group was about their relations to the buildings examined and previous knowledge about them, since experience is one of the important psychological factors of perception. The third group was

focused on the examinees' opinions and preferences about the selected works of architecture and art. It was based on the sets of values used by heritage experts to assess built heritage. Two types of questions were introduced in this group: claims examinees were supposed to agree or disagree with, and pairs of opposite attributes corresponding to the examinees' impression of Casa da Música / Sea Anemone. The seven-step Osgood's scale (semantic differential) was used to determine the examinees' preferences. That technique is also often used in examination of preferences towards artworks. Anonymity of the questionnaire was emphasized in order to avoid dishonest responses motivated by social desirability. The materials were prepared in Portuguese and English (both locations are also points of interest for visitors).

Results and discussion

The structure of the questionnaire enabled both quantitative and qualitative analyses of the results. Majority of contacted people, around 70%, were willing to participate in the research. Generally, examinees were friendly and open for cooperation, and often particularly curious and hospitable, since the researcher is a foreigner. The field work was conducted during summer and autumn of 2014 and lasted 8 workdays in total.

All age groups were represented. Over a half of examinees had secondary education (68% for Casa da Música and 52% for the Sea Anemone, including students). A particular connection to the building exists at 50% of the examinees in case of Casa da Música (they live or work in the vicinity, or in the building itself). In the second case, the rate is 35%. In case of Casa da Música, 14% of examinees were tourists, while that applies for 10% of examinees for the Sea Anemone. In case of Casa da Música, it was important to investigate whether the examinees knew its interior, or based their views only on the experience of the building's exterior. The results showed 28% of the examinees have attended a guided tour of the building; however, only a small percentage regularly attends the musical events there, and 58% have never entered the building! This is why a majority of examinees did not recognize the links it has to Portuguese history and cultural identity, which are more obvious in the interior (for example at the VIP hall with *azulejo* panels). While 18% of examinees knew who the architect of Casa da Música was, only 10% knew something on the Anemone's author and just 3% knew her name. It was strongly felt among the examinees that Casa da Música represents an important city magnet (average of +2.16 points on a scale ranging from -3 to +3) and a significant example of possibilities and achievements of contemporary architecture at the beginning of 21st century (+2.12 points). However, many examinees did not agree its author has taken into account elements of local cultural identity while designing the building (+0.7 points). In case of the Sea Anemone, many examinees recognized the links to Portuguese cultural context (+1.59 points). It was also noticed the sculpture fits in well in its waterfront environment (+2.52 points). In comparison with other points of interest in Porto, Sea Anemone would not be among the first places to recommend to a visitor (+0.59 points). Attitudes towards the qualities of both structures are affirmative, as well as overall impressions of the examinees. Casa da Música was highly valued as a successful example of contemporary architecture (+2.20 points). The same is applicable for the Sea Anemone (+2.05 points). There were almost no neutral attitudes towards both structures. Both structures offer a variety of aesthetic experiences, which has been recognized by the examinees. The

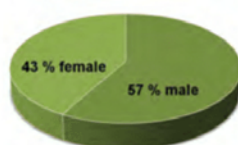


Image 3: The overall structure of examinees.

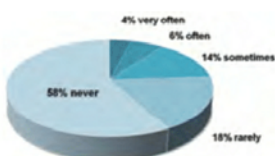


Image 4: Frequency of visits to Casa da Música

strongest impressions about Casa da Música are that it is unusual, significant and attractive, while the Sea Anemone is also very well fitting in. This is also reflected in answers to the open-type questions. A majority of the examinees is absolutely sure that these structures deserve legal protection: 72% for Casa da Música and 58% for the Sea Anemone.

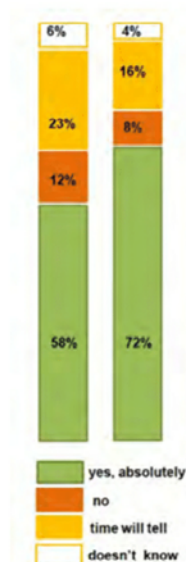


Image 6: Examinees' attitudes regarding legal protection of the structures.

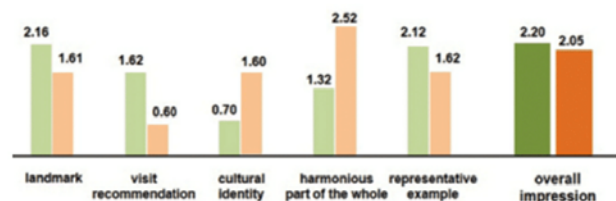


Image 5: Examinees' assessments of the statements offered (green column: Casa da Música, orange column: Sea Anemone)

Conclusions

Among immense resources from the past epochs, only certain artifacts, memories or traditions are valued and preserved as heritage. Thus, this research is looking at the built structures that might be representative of our own time. The results confirmed that both structures, almost a decade after they were built, still raise interest: they are active elements in their surroundings, perceived as „figures“ (in Gestalt psychology terms) and establishing aesthetic communication. In the typology of Kevin Lynch, both examples can be considered as „landmarks“, crucial for the structure and identity of their surroundings and important for people's orientation.

Both examples possess values associated with built heritage. The Sea Anemone, however, has already experienced integrity issues.¹ Both have artistic value as prominent works of renowned authors, as well as a quality of uniqueness. Casa da Música has high economic value, not only as a concert hall, but also as a magnet contributing to increase of tourist visits in Porto and urban development of the Boavista area. Its high functional value is in addressing the need to host contemporary music events. Both structures have educational and even political value: they mark an important and prosperous period in Porto's contemporary history, evolving around its proclamation for the European Capital of Culture for 2001. The analyses showed many non-experts make a difference between their own likings and appreciation of a work of architecture/art².

The results indicate foreign authors can (still) create „Portuguese“ built heritage.³

In accord with the very definition of heritage (a material and cultural patrimony to be passed on to coming generations⁴), it is the researcher's strong belief non-experts should have a voice and express which assets are meaningful and valuable to them. Further research work will be focusing on creating practical ways/recommendations to involve non-

¹ See: http://www.jn.pt/paginaInicial/pais/concelho.aspx?Distrito=Porto&Concelho=Matosinhos&Option=Interior&content_id=961660.

² It has been scientifically proven that experts make significantly less difference between what they value and what they personally like in works of art (Škorc, Vuković, Stojadinović & Morača, 1994).

³ This was not uncommon in the past – the Porto of Nasroni immediately comes to mind.

⁴ CoE Faro Convention, 2005.

experts in heritage evaluation, especially when it comes to legacy of our own epoch.

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LESSONS FROM PORTUGAL: RECOMMENDATIONS FOR THE PRESERVATION OF INDUSTRIAL HERITAGE IN THE REPUBLIC OF SRPSKA

Jelena Savić¹

ABSTRACT

The author has currently been based in Porto, Portugal, working on a project about contemporary life of cultural heritage. Industrial heritage of Porto and the north of Portugal have also been included in the course of the research.

Based on the experiences from Portugal and the author's previous work background as an expert associate for industrial heritage in the home country, some recommendations relevant for industrial heritage preservation in the Republic of Srpska have been made.

The suggestions were given taking into account difficulties and limitations in the domain of heritage preservation in the Republic of Srpska. The main themes deal with the integration of heritage into wider development plans, industrial heritage networks, industrial tourism, as well as creative approaches to awareness raising and promotion strategies for industrial heritage.

Keywords: industrial heritage, Portugal, Republic of Srpska, recommendations

POUKE IZ PORTUGALA: PREPORUKE ZA ZAŠTITU INDUSTRIJSKOG NASLJEĐA REPUBLIKE SRPSKE

REZIME

Autor trenutno živi u Portu, u Portugalu, i radi na projektu o savremenom životu kulturnog nasljeđa. U okviru tog istraživanja bavi se i industrijskim nasljedem Porta i sjevernog Portugala. Na osnovu iskustava iz Portugala i prethodnog iskustva stručnog saradnika za graditeljsko nasljeđe, formulisane su neke preporuke za očuvanje industrijskog nasljeđa u Republici Srpskoj. Prijedlozi su dati uzimajući u obzir teškoće i ograničenja u oblasti zaštite nasljeđa u Republici Srpskoj. Najvažnije obuhvaćene teme odnose se na uključivanje ovog nasljeđa u šire razvojne planove, mreže industrijskog nasljeđa, industrijski turizam, kao i kreativne pristupe u podizanju svijesti i promotivnih aktivnosti u službi industrijskog nasljeđa.

Ključne riječi: industrijsko nasljeđe, Portugal, Republika Srpska, preporuke

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I. INTRODUCTION

Industrial heritage in the Republic of Srpska is in a critical state. There are few initiatives to recognise, value, present and repurpose industrial facilities. A research on existing regional and European industrial heritage networks has shown that sites in the Republic of Srpska and Bosnia and Herzegovina are underrepresented.

Adverse circumstances affect the whole cultural heritage in the Republic of Srpska. In the recent HAR – Heritage Assessment Report (2013), created for the purposes of the Council of Europe's project "Ljubljana Process II: Rehabilitating Our Common Heritage" in the Republic of Srpska, an overview of issues influencing the present state of cultural heritage was given. Difficulties in creation and conduction of strategies to enable heritage sustainability, limited number of staff and budget resources, obstacles to updates and applications of laws and regulations including the ones on penalties and sanctions, as well as low public awareness of cultural heritage values, were pointed out.

This applies to industrial heritage as well. There is no immediate solution to many problems this heritage is facing: more basic needs that have priority in the environment with poor economy, poor state of built structures, ownership issues, lack of operative strategies for its future, and, last but not the least, lack of funding. Constant work is required at various fronts – research, inventory, pilot projects, network.

Industrial heritage across Europe has been in the centre of researchers' attention nowadays, involving, in particular, conservators, archaeologists, museologists or experts for cultural tourism. Numerous informal, citizen initiatives or independent creative projects linked to industrial facilities have emerged. They offer an opportunity to learn and adjust some experiences to our own cultural context.

The following recommendations are based on the recent initiatives and experiences related to the rich industrial heritage of the north Portugal. Portuguese socio-economic context is, of course, not directly comparable to the context of the Republic of Srpska. However, there are many lessons that can be learned. One of the most important messages is that initiatives and debates related to industrial heritage have not been limited to heritage institutions, thus this heritage is understood as a concern of the entire society.

2. RECOMMENDATIONS

2.1. INTEGRATING INDUSTRIAL HERITAGE INTO WIDER DEVELOPMENT PLANS

Insufficient funds for culture and heritage have been pointed out as a major problem in the HAR for the Republic of Srpska. Strategies which involve industrial heritage into wider development plans have been examined in order to change the perspective of the costs related to heritage facilities from the expense to the investment in their sustainability. Heritage institutions are not the only stakeholders in that process and their main role should be focused on the conduction of the process without compromising heritage values.

2.1.1. Good practice examples in Portugal: São João da Madeira

São João da Madeira is the smallest of 308 municipalities of Portugal by area. However, studies indicate that quality of life there is among the highest in the country. Recent growth of industrial tourism has contributed to the favourable statistics. The town has a number of industrial facilities, and in 2011 the municipal authorities decided to present them to the public by creating local industrial tourism routes and an interpretation centre in a converted metal factory.

The main industrial heritage route includes visits to the Hat Museum and three active factories of national significance: “Fepsa” (that produces hat felts), “Viarco” (the only pencil factory in Portugal) and “Helsar” (shoe factory). The Hat Museum, “Fepsa” and “Viarco” have cultural values. An insight into traditional and contemporary modes of production and meeting actual makers is an integral part of the experience. This way, intangible aspects of local heritage have also been acknowledged. As defined by the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage (2003), this heritage and its constant recreation are essential to the sense of identity and continuity of particular communities and groups.



Figure 1. Inside the “Fepsa” factory (photo by the author)

“Fepsa” is one of only 10 companies which fulfill the world’s demand for hat felts. The complex set of operations necessary to produce a hat can be seen there, and juxtaposed with the old ways of production presented in the Hat Museum.

“Viarco” pencils recall childhood memories to many Portuguese. The “Viarco” brand was registered in 1936, and the production goes on until the present day. However, the factory is very small, just a few workers are in charge of entire production.

Other present or former industrial facilities in São João da Madeira, which are not included in the tourist routes, have also been put into use. Some were converted into contemporary residential or administrative sites. An artistic intervention has pointed out some abandoned and deteriorated structures that need attention: they served as “canvas” for the work of critically appraised local artist Vhils (alias Alexandre Farto), who uses cleaning by sanding technique to create his portraits in public space.

2.1.2. The lessons learned

Preserving industrial heritage includes efforts not only to save physical structures, but also the identity and memory of the place. Lived experience of the makers, getting to know their stories and exposing the production process make visits educative and memorable. Heritage institutions do not have to take over the main role in such initiatives: in the Portuguese example, the principal stakeholder is the municipality, cooperating with private companies, while the role of heritage institutions is mainly related to the museum functions.

Similar, small-scale thematic industrial heritage routes could be worked out in our own context. The most important benefits would be educative, awareness of the importance of this heritage would be raised and partnerships between stakeholders would be established or reinforced.

2.2. NETWORKING (INDUSTRIAL HERITAGE ROUTES)

A number of European countries have a long tradition of industrial development, vast industrial heritage and advanced projects in industrial tourism, not only at national, but also at regional and international level. One of the most remarkable initiatives is ERIH, that stands for European Route of Industrial Heritage. ERIH was first established in 2002/2003 as a five-year EU project (INTERREG III B - North West Europe). From 2008, it continued its existence as a registered association. Currently, it links more than a 1 000 sites in 43 countries in a tourism information network of industrial heritage. ERIH has developed its own categorisation system for sites by importance, with the so-called anchor points, regional routes and European theme routes. Only one site from Bosnia and Herzegovina is inscribed in the network (the Old Bridge in Mostar).

2.2.1. Good practice example in Portugal: Porto city tour

Industrial revolution legacy is of great importance for the city of Porto. Even the shortest official or unofficial city tour will include key sites of the local industrial heritage route:

travelling by one of the restored historical trams, experiencing how the most important means of public transportation in Porto from 1895 up to the 1960s used to work;

crossing the Luiz I bridge, being able to have a detailed view of the industrial revolution legacy and a significant engineering achievement of well-known Théophile Seyrig;

enjoying a glass of port wine, and finding out that the Douro valley has been a protected wine region ever since 1756, which makes it the third oldest in the world.

This means all three elements of industrial heritage in Porto that take part in ERIH are covered (there are 22 sites across Portugal that are part of this network, and the ones situated in Porto are Electric Tramway Museum, Dona Maria Pia/Dom Luis bridges and Solar Vinho do Porto).²

2.2.2. The lessons learned

Networking offers cooperation possibilities and exchange of experience and expertise related to industrial heritage. It enables putting local heritage in a wider context of European heritage, providing its better understanding and a possibility to promote a region or even a country.

Successful projects from other countries can be used as sources of inspiration and recreation in our own context.

2.3. MAKING INDUSTRIAL HERITAGE PART OF EVERYDAY LIFE

The study of heritage does not necessarily relate to study of the past. Heritage is to be understood as related to present: among immense resources from the past epochs, only certain artefacts, memories or traditions are valued and preserved as heritage. Heritage is also concerned with meanings rather than with the material world. According to G. J. Ashworth, senses of place and senses of time are linked by heritage as a medium.³ How can industrial heritage become a part of our everyday life?

² Internet: www.erih.net [Jul. 2, 2014].

³ G. J. Ashworth and Brian Graham, Eds. *Senses of Place: Senses of Time*. Ashgate: 2005, pp. 3-14.

2.3.1. Good practice examples in Portugal: Casa da Música

References to the Portuguese tradition in the VIP room at the top floor of Casa da Música were a way to embed (industrial) heritage in the present-day architecture and also everyday life of inhabitants and visitors of Porto. Classical azulejo (glazed ceramic tile) panels entirely cover the walls of the VIP hall. They are replicas of various historical panels kept in museums in Portugal and Rem Koolhaas' home country, the Netherlands. The Portuguese company Viuva Lamego has produced the panels. In this case, not only azulejo symbolically represents Portuguese culture, but it is also a direct link to the architect's own cultural background: the Netherlands too has a great tradition of hand-painted ceramics production, dating back to the 16th century.

2.3.2. A Vida Portuguesa

In the heart of Porto, there is a unique concept store: A Vida Portuguesa ("The Portuguese Life"). Offering a carefully selected collection of objects of importance for understanding Portuguese spirit, A Vida Portuguesa thus plays, in a certain way, a role of a museum beyond museum walls. A Vida Portuguesa even has a manifesto – their main goal is to "reveal the soul of the country", based on enabling future for old Portuguese products. The initiative came from Catarina Portas (1969), a journalist and entrepreneur from Lisbon. It is interesting to mention that Catarina Portas is a daughter of the well-known architect Nuno Portas (1934), who has had a significant role in promotion of Portuguese architecture abroad.⁴

A valuable effort of A Vida Portuguesa is establishing partnerships with a number of factories from all around Portugal to revive ancient and beloved products that were once part of local daily life. Many of them come from Porto and its vicinity: vast array of local foods and wines can be seen there, as well as fine soaps produced by "Ach Brito", hygiene and cleaning products by "Couto" or pencils by "Viarco".

In this distinctive store, a cultural tourist would be able to find items of genuine Portuguese origin, typical of local tradition and cultural identity. Not only is the collection found here informative for a tourist – it is also valuable for the Portuguese themselves, to fulfill the sense of longing for "the good old times" or beautiful, carefree worlds of their childhoods.

2.3.3. The lessons learned

Idealisation of the past and its values is present as a global trend in the turbulent and globalising epoch of ours. This may be turned into advantage for innovative presentation of cultural heritage. Revival of ancient products

⁴ More information and the manifesto can be found at the web site of *A Vida Portuguesa*.

Internet: <http://www.avidaportuguesa.com/template.php?lng=en&sec=1&sub=&hid=> [Jul. 10, 2014].

could be an interesting strategy to consider to raise awareness and inform about our own industrial past.

2.4. RESEARCH

Heritage experts at institutions or universities usually do their research on industrial heritage far from public and share their knowledge at specialised conferences, seminars and courses. The following examples show some possibilities to make research process and results related to industrial heritage available to wider audience. Research work taking industrial heritage as starting point can also link to other themes relevant in the present socio-cultural context.

2.4.1. Good practice examples in Portugal: The Bank of Materials

The Bank of Materials is one of the newest initiatives of the city authorities of Porto in the realm of built heritage. It was opened in 2010, with the idea to research and create a collection of various typical elements from the Porto façades. The main targets were the façades in disrepair, or the ones about to be demolished or modified. If a citizen needs to rehabilitate a façade, the role of the Bank of Materials is to provide exemplars of its repetitive elements (be it tiles, stucco, stone or cast iron details). To motivate the people to undertake restorations, aid is offered at no cost at all.

Besides its helpful role in restoration of built heritage, the Bank of Materials exhibits a growing collection of examples of materials used for construction and decoration in Porto over centuries. Most of the exhibits are ceramics and tiles, dating from 15th century to the recent times, but there are also hundreds of stuccoes, various wooden, stone and iron artefacts. Thus, the Bank of Materials pursues educative function and helps preserve the memory of the urban past.



Figure 2. The Bank of Materials in Porto (photo by the author)

2.4.2. Transdisciplinary research initiatives

The consequence of the 19th century industrialisation of Porto was the creation of a particular type of slum housing known as *ilhas* ("islands"). People migrating from rural areas to work in industrial facilities in Porto had to resolve the matter of housing, and, taking into account their low income, *ilhas* emerged as the only affordable way to do it. They were never completely replaced in the course of decades-long municipal social housing projects. It is estimated that there are still hundreds of *ilhas* across the city, with thousands of inhabitants living in critical conditions. In 2001, according to the study done by the Municipality of Porto, there were 1182 *ilhas* around the city.

Currently, the issue of *ilhas* not only has been studied by architects and city planners, but also approached by social scientists, historians, health experts, artists and other researchers. The data from 2011 showed the decrease in their number, however, there were still 930 *ilhas* registered.⁵

2.4.3. The lessons learned

Research related to industrial heritage can unite experts with various backgrounds: primarily architecture and art history, but also sociology, urban geography or design. Heritage institutions can help to define the needs better and start the joint research projects, particularly through cooperation with universities.

Some research projects can address wider public, improving awareness of the industrial heritage values and problems.

2.5. CREATIVE AND EXPERIMENTAL APPROACHES

Creative forces in Portugal are often involved into rethinking the position of industrial facilities in post-industrial epoch and finding ways to turn them into development potentials. They explore new ways of revitalisation and presentation of industrial heritage, challenging common approaches and emphasising non-invasive or ephemeral intervention strategies.

2.5.1. Good practice examples in Portugal: architectural competitions

Crossing the Douro and seeing the panorama of historical Porto and its bridges is one of the most memorable experiences of the city. The most significant and still active, Luiz I bridge, as well as the Maria Pia's bridge, dating from the second half of 1870s, were designed by Gustave Eiffel's collaborator Théophile Seyrig.

⁵ For a brief overview of this issue, see the website created by Andreia Vilarinho, Cláudia Ornelas and Patrícia Almeida. Internet: <http://cargocollective.com/ilhasdoporto/ilhas-com-historia> [Jul. 15, 2014].

However, the Maria Pia's bridge can only be looked at – it has been inaccessible both for pedestrians and vehicles, ever since 1991.

Being out of use, the Maria Pia's bridge stopped making sense in the contemporary city. This problem has been addressed recently in an extraordinary way. At an architectural competition held in summer of 2013 in Porto, Pedro Bandeira and Pedro Nuno Ramalho have challenged one of the axioms of heritage preservation theory: avoiding dislocation of a monument. Their idea was to turn the bridge into a monument dedicated to great achievements of the industrial revolution. They proposed moving it from the river to a location in the downtown, thus letting the five more bridges in the central zone of Porto take over the transportation functions. The cost estimates proved dismantling the bridge and reassembling it at a new location would be feasible.

The striking idea is more valuable in a philosophical sense: we are living in the post-industrial age and a monument resonating with the present state of things is to be proposed.⁶ This brings to mind Le Corbusier's thought on historical monuments from the Athens Charter: "Death, which spares no living creature, also overtakes the works of men. In dealing with material evidence of the past, one must know how to recognise and differentiate that which is still truly alive. The whole of the past is not, by definition, entitled to last forever; it is advisable to choose wisely that which must be respected".⁷



Figure 3. The Maria Pia bridge competition proposal. (Source: <http://www.pedrobandeira.info/Relocalizacao-da-Ponte-D-Maria-2013> [Jul. 3, 2014]).

⁶ The architects' explanation of the project can be found in the text „Relocalização da Ponte D. Maria“.

Internet: <http://www.pedrobandeira.info/Relocalizacao-da-Ponte-D-Maria-2013> [Jul. 3, 2014].

⁷ Le Corbusier, *The Athens Charter*. New York: 1973, p. 86 (*The Athens Charter* was first published in 1943).

2.5.2. Soundscapes

"Invisible Places", a significant international conference held in Viseu, Portugal, in July 2014, was dedicated to the sound in urban space, bringing together scientists and artists from around the world. Numerous exciting ongoing research projects were presented. The need to preserve soundscapes as an aspect of industrial heritage preservation was pointed out. New modes of presentation of the facilities and their history emerged, using immersive audio-guide techniques combined with the GPS-technology.

2.5.3. The lessons learned

To ensure sustainable future for industrial heritage, it is necessary to involve researchers from various scientific disciplines, as well as other stakeholders, in a discourse on industrial facilities. Creative forces are needed to explore possibilities of their transformation to meet contemporary needs.

In our context, small-scale projects in this area would be applicable. Even without substantial funding, creative initiatives using new technologies could quickly contribute to better presentation and raising awareness of this heritage.

3. CONCLUSION

Even though industrial heritage of Portugal and of the Republic of Srpska cannot be compared, experience from Portugal offers successful examples to learn and draw inspiration from.

Past and nostalgia are still truly embedded in everyday life of the Portuguese. In that sense, an untranslatable term *saudade* comes to mind as one of the well-known keywords to understanding this country: a nostalgic feeling of longing and endearing remembrance of something or someone being missed (may it be a person, object, experience or epoch), that might never come back.

In Portugal, industrial heritage has a promising future, thanks to the fact that it has been a living part of everyday life: subject of debates, artistic interpretation and even innovation.

In our own socio-cultural context, an improvement could be made if old industrial facilities were considered a development potential rather than abandoned witnesses of the times long gone or, at best, an issue for heritage institutions to deal with. It is possible to use industrial legacy to present the country and its particularities to others, using numerous inspiring projects around Europe as models. Just like in Portugal, some of the old industrial products could be revived, taking into account intangible aspects of industrial heritage. The revival would not only enable learning about the everyday life in the past, but also a more thorough understanding of industrial heritage and socio-economic environment in previous epochs.

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C.3. Selection of other publications and presentations

PATRIMÓNIO INDUSTRIAL E TÉCNICO



JORNADAS EUROPEIAS DO PATRIMÓNIO 2015

PROGRAMA

J. A. Gonçalves Guimarães - "Exportação de produtos pré-industriais para o Brasil a partir da Barra do Douro no período Constitucional."

Jelena Savic - "Discovering Porto's Industrial Heritage"

Documentário "Um século de energia"
de Manoel de Oliveira



24 de Setembro

14:30 - 18:00

Auditório

ISLA Gaia

**Instituto Politécnico de Gestão
e Tecnologia**

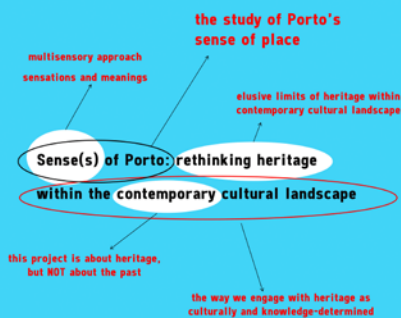
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Sense(s) of Porto: Rethinking heritage within the contemporary cultural landscape

In brief

This work, situated in the creative city of Porto, is conceived as a study of its sense of place, focusing on the city's heritage and its values in the present context. A low-tech, multisensory approach was adopted in order to understand Porto's contemporary cultural landscape and the changing and elusive limits of heritage within it. The project aims to contribute to the field of cultural heritage studies by entering and examining overlooked and underexplored territories in the heritage discourse.

Being an architect with a PhD in urban history and having obtained practical experience as an expert associate for built heritage preservation, the author has a long-term interest in the subject. While the research interests remain the same, the present work was an opportunity to detach from the position of an architect-conservator and rethink heritage values and the sense of place in the contemporary creative city from a different, design research standpoint.



The research premises

- The project is about the city and its heritage now
- The complexity of sense of place cannot be grasped by scientific assessment only

The disciplinary coordinates



The present state

- writing in progress
- 215 kilometers of exploratory walks done in the total of 22 routes
- two workshops completed, 1 planned
- data on cultural landscape of Porto gathered from 240 people through questionnaires
- work presented at 7 scientific conferences, 2 more planned
- blog visitors come from 89 countries

Methodologies to research sense of place

Survey of the cultural landscape of Porto beyond the World Heritage Site



Exploratory walks done during 2016
 Blue: The limits of the WHS and its buffer zone

The overview of all exploratory walks done during 2016 and 2015

Case studies to explore the heritage of our own time

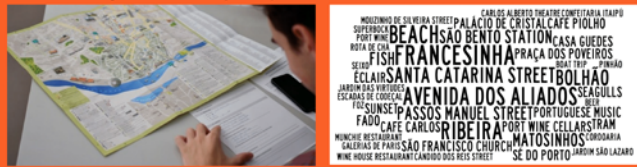


STUDY 1: She Changes, Janet Echelman, 2005

STUDY 2: Casa da Música, Rem Koolhaas, 1999 - 2005

Cultural mapping workshops, 2015/2016

Understanding urban landscapes beyond their visual, aesthetic character



A workshop with the MA students of FBAUP, June 2015

The visualization of the cultural mapping workshop results

Embracing the artistic standpoint:

What can be learned from the artists about the city and its *genius loci*?

The scientific contribution

- broadening the research paradigm from visual to multisensory
- challenging the common association of heritage to history and past
- embracing the non-experts', especially artists' standpoint
- the cultural landscape approach: "special" vs. "mundane" landscapes

Expected outcomes and plan for the future work

- thesis and exhibition to expose the research process (present)
- a set of recommendations for the cultural landscape of Porto (present)
- applicability in other cultural contexts (present and future)
- tangible outcomes for the city of Porto:
 - a brochure to engage citizens in rethinking and mapping cultural heritage (present),
 - an alternative atlas of Porto's heritage (future)

*All photos, maps and diagrams created by the researcher.

Acknowledgements

This research is a part of the international PhD Program in Design funded by



5th International Conference: Creative Cities

Porto, Portugal, 25-27 January, 2017

JELENA SAVIĆ *



The conference poster. Source: <http://www.cidadescriativas2017.com/en/>

"Cities are the places of opportunity, but also of challenge": this is how Francesco Bandarin began his address at the international conference on Creative Cities I attended this January. The city of Porto, which hosted the conference's fifth gathering,¹ is notable for the constant and productive interplay between its historical and innovative side. Porto may not yet be part of the UNESCO Creative Cities Network, but as a dynamic city, simultaneously historical and contemporary in nature, with a tradition of openness to the world, it is certainly a good choice for a Creative Cities conference. Its two UNESCO World Heritage Sites (the historical centre and the nearby Douro wine region) play a key role in city life and help attract record numbers of tourists, which provides benefits to the city, but also challenges.

The conference was organised by ICONO14, a Madrid based research group, and CITCEM as their local partner. ICONO14 is largely interested in theorising, investigating and giving expression to issues and problems of aesthetics, image, communication and information. Their keyword is "poetic intelligence".²

* Jelena Savić, Architect, CAMOC Board member and CAMOC Review editor.

¹ The four previous gatherings were held in Madrid (three of them in 2009, 2011 and 2016) and in Campinas, Brazil (2013).

² From the description of ICONO14 and its mission provided at: <http://www.icono14.es/icono14> (accessed: February 2017).

CITCEM is a transdisciplinary research centre "Culture, Space and Memory", part of FLUP (the Faculty of Arts and Humanities at the University of Porto). It fosters research in the area of humanities, particularly focusing on history, archaeology, art history, cultural studies and museology.

Succinctly defined, the event was an international, trans disciplinary gathering exploring creativity and the city. With participants from all continents and diverse disciplinary backgrounds, three conference days were needed to give adequate space to each and every viewpoint and even then parallel sessions could not be avoided.

THE CONFERENCE HIGHLIGHTS

Francesco Bandarin, the UNESCO Assistant Director-General for Culture and professor of Urban Planning and Conservation at the University IUAV of Venice, was one of the two main invited speakers. The theme of his keynote address, which opened the conference, was the UNESCO Creative Cities Network and its role as an innovator in research on sustainable urban development. Creativity was emphasised as a common basis for a sustainable future for highly dissimilar cities, different in size and context and spread ►



The opening ceremony. © Jelena Savić

across different continents.³ The second keynote speaker, Carlos Abrunhosa de Brito, focused on the theme of a creative economy in Portugal. De Brito is the president of ADDICT, the agency for the Development of Creative Industries based in Porto. ADDICT has over 70 associates from the culture and creative sectors, with universities, R&D centres, city councils, creative businesses and non-profit cultural organisations among them, covering the entire north of Portugal and beyond.

Two creative cities forums were held during the conference. The first one, on the **first day**, was dedicated to the experiences and challenges of Portuguese creative cities.⁴ The second forum, on the final day, gathered together representatives of other creative cities - Montevideo, Philadelphia, Orlando, Christchurch and Mexico City.

Another form of communication, that turned out to be very successful and attracted a good number of participants, were the round tables, seven of which were held over three days. The aim was to reinforce dialogue and present case studies (primarily in Portuguese

³ Cities in the UNESCO Creative Cities network range in size of population from several thousand to millions: for example, Idanha-a-Nova in Portugal, the creative city of music, has less than 10 000 citizens, while Shenzhen in China, the creative city of design, which has grown exponentially over just three decades, and is now a city of some 16 million).

⁴ Óbidos and Idanha-a-Nova have been inscribed in the UNESCO Creative Cities network, one as a city of literature, another as a city of music. The representatives of Porto, Sabrosa, Vila Real and Santarém also took part in the forum.

and Spanish contexts) on these themes: "The technological city: virtuality and reality", "The habitable city: architecture and urbanism", "The solidarity city: active participation and citizenship", "The communication city: identity and branding", "The city for leisure: publics and culture", "The visited and marketed city: tourism and culture", "The wise and future city: education and youth".

Those themes were further investigated through 25 paper sessions giving a total of 111 presentations. The sessions

focused on even more specific sub-themes of relevance for creative cities, and brought into play a more geographical diversity of case studies.⁵ My principal focus was on following the presentations on urban heritage and its role in sustainable development, and the case studies of Porto, a city which is the subject of my own current research.

Among the highlights of this gathering were the fruitful debates emerging from juxtaposed visions of city branding experts and researchers at the round table meetings (I managed to attend two, "The communication city: identity and branding" and "The visited and marketed city: tourism and culture"). They touched on new, immersive types of tourism, with the purpose of counteracting consumerism and superficiality, and to understand the spirit of place more thoroughly. Among paper presentations I attended, the ones of Sofia Alves and Teresa Cunha Ferreira were the most thought-provoking. The former summarised the challenges of Porto's 20 year long history of being a World Heritage Site, particularly illuminating the issues of gentrification, the impact of tourism and the

⁵ Among the total of 17 sub-themes, I was most curious about the ones linked to heritage in contemporary context: "The palimpsest city", "The inherited city", "From the inherited city to the creative city", "The identitarian city", and "The visited city"; I managed to attend most of the presentations from my "wish list" despite the parallel session concept. For the others that I missed, it meant a lot that the organizers had already printed out the abstracts and the draft version of proceedings (here I need to point out a slight obstacle for an international attendee: many contributions were in Spanish and Portuguese only).



A break in the gardens of the Crystal Palace, next to one of the two conference venues (Biblioteca Almeida Garret). © Jelena Savić

revitalisation of the historic centre; the latter focused on a range of threats to the spirit of place of historical cities in a contemporary context (façadism, heritage consumption), challenging us to consider whether the roots of nostalgic escapism to an (invented) past may be understood as a reaction to the uncertain future cities are facing.

SUMMARY

Summarising the three conference days, I found the gathering relevant for city museums on several levels. Manifold disciplinary perspectives were brought together, which contributed to a holistic and critical reflection on urban heritage and urban future. Case studies from the local city and creativity context of Porto and Portugal contained state-of-the-art experiences transferrable to other cities. However diverse were the technical, artistic, philosophical or anthropological perspectives on

creative cities, there was one strong thread in common – the people-centered approach, which also permeates contemporary thinking on the role and mission of museums about cities.

Find out more:

- <http://www.cidadescriativas2017.com/en/>
(draft conference proceedings available)
- <https://www.facebook.com/cidadescriativas2017/>
(videos of the event)
- <http://www.citcem.org>
– the website of CITCEM - the Transdisciplinary Research Centre "Culture, Space and Memory", Porto
- <http://www.icono14.es/>
– the website of the ICONO14 research association (Spanish only).

CAMOCNEWS

Precious, Shared and Contested: Cultural landscapes at Sydney Living Museums

TONER STEVENSON*



Rainbow over Rouse Hill House, dating from 1819, with stables, farm buildings, and a preserved vista, August 2016.
© Toner Stevenson for Sydney Living Museums

Cultural landscapes are essential to a socially relevant interpretation of the historic house museums managed by Sydney Living Museums. In this paper I will explore how landscapes invoke meaning for visitors and connect with communities at Rouse Hill House and Vaucluse

House, focusing on how the cultural landscape has enabled contemporary interpretation in partnership with Aboriginal peoples.

Sydney Living Museums (SLM) is a place-based museum and heritage organisation. We present 12 different sites to the public, including three museums, some of ▶

* Toner Stevenson, Head of House Museums, Sydney Living Museums.

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CONFERENCE

Syros 2016 – Heritage in Transition: Scenes of urban innovation

JELENA SAVIĆ*

Ever since 2000, the International Association for the Study of the Culture of Cities (IASCC) has been devoted to the examination of urban culture and its constantly changing shape and modes of representation. Through its Culture of Cities Center, the Toronto-based institution has organized conferences on aspects of urban life. The conferences started in 2013 with the most recent taking place in Syros, Greece, 27-29 July 2016. This year's conference was dedicated to promoting the understanding and history of contemporary cities.¹

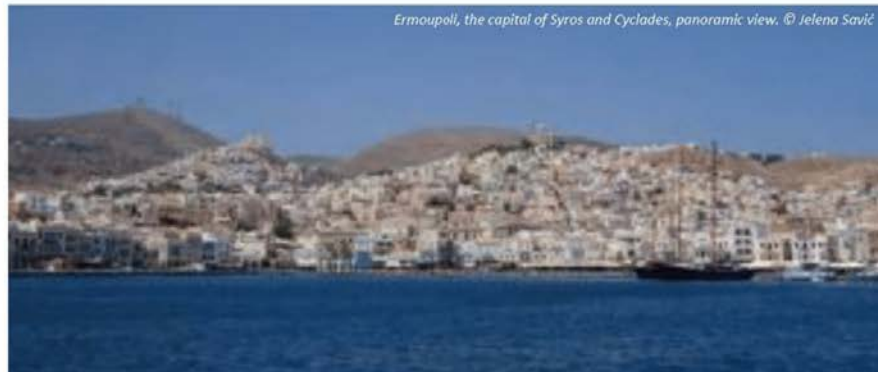
The gathering was entitled "Heritage in Transition: Scenes of Urban Innovation," and presented diverse and multidisciplinary panels on the role of history within urban cultural landscapes of today. Rather than concerning themselves with only the past, however, conferees engaged in a series of discourses on cities of today, on how we shape our cities now.

¹ The conference series began in New York in 2013 with the event entitled "Poeticizing the Urban Apparatus". The following, 2014 conference was dedicated to "Affective Cities" and took place in Toronto. The 2015 event, "Libidinal Circuits", was held in Liverpool. The 2016 conference was organized by the IASCC together with York University, St. Jerome's University, Waterloo University, the Cultural Center of Ermoupoli, the Municipality of Syros, and the Greek Ombudsman.

*Jelena Savić, Ph.D., architect, Researcher at the Faculty of Fine Arts, University of Porto (FBAUP), Porto, Portugal

The conference setting was carefully chosen – the historical and well-preserved town of Ermoupoli, the capital of Syros Island and the Cyclades. The enchanting town and island have maintained much of their charm, to-date avoiding the crush of tourists who have invaded nearby Mykonos, Paros, and Santorini, islands "discovered" by domestic and international visitors decades ago. In the midst of high season, when the conference took place, Ermoupoli seemed particularly vibrant. Unlike neighbouring islands whose economies are devoted mostly to tourism, Syros is full of life all year round. Right now, Ermoupoli is undergoing a transition, since there is an initiative to nominate the town for candidacy on UNESCO's World Heritage List. The listing would certainly bring increased visibility to Syros. Being aware of the examples of neighbouring islands, however, the people of Syros have begun to appreciate how employing heritage as a resource will bring both opportunities and threats for the island's future.

The "Heritage in Transition" conference gathered more than 40 participants. Though small in terms of scale, the various sessions offered participants such topics as: technological applications for representing historical assets; the use of heritage as cultural capital; the production of narratives, dissonant issues and



Ermoupoli, the capital of Syros and Cyclades, panoramic view. © Jelena Savić

CONFERENCE



Ermoupoli, a view to the historical shipyard. © Jelena Savić

controversies inherent in the received past(s); current policies related to cultural identity, memory and cultural regeneration.

The event consisted of three quite distinct conference days. The first day was devoted to *Heritage, Place and Space*, the second revolved around the theme of *Identity*, while the last day was dedicated to *City Theory/Methods*. Each day was grouped around panel sessions, composed of three to four speakers exploring similar topics. The conference offered a total of nine panels, together with numerous opportunities for formal and informal discussions and for expressing diverse and, at times, contending views.

The presentations of the two keynote speakers, Pavlos Chatzigrigoriou and Alan Blum, established the interplay between the sensory and symbolic, the corporeal and mental, and the material and imaginary components of urban history and memory that permeated the conference. Pavlos Chatzigrigoriou's contribution on developing a historic building's digital collection for a conservation plan, together with a guided walk he conducted for participants through Ermoupoli, represented an evocative introduction to the day devoted to considerations of heritage, place and space. Alan Blum's keynote address emphasized the intangible essence of heritage and set the tone for the remaining two days, in which participants broadened discussed the possibilities and limits of historical discourse in the interpretation of urban reality.

Though it is impossible to go through all of the conference's presentations here, I mention a few themes in order to outline some problems and possibilities the panels were dealing with: the disconcerting views of the future of historical cities, either due to threats for

their heritage by mass tourism (Zachary Androus), the problem of overprotection that turns into its opposite (Hakon Forsell), interpretations of the city and its heritage as the stage where the lives of literary heroes unfold (Susan Ingram, Helen Yung, Pei Zhang) and the challenges of preserving the collective memory of cities (the presentation of Sophie Quick on conservation of the ruins in Oradour-sur-Glane). Through the prism of heritage, several authors touched the realms of social order (Marianne Vardalos, Andriani Papadopoulou) and social justice (Christos Stavrou) as well as the contested nature of colonial legacy (David Lynes).

The conference brought together architects, urban planners and designers, researchers in cultural studies, sociologists, urban economists and other experts on cities and their heritage. Curiously, there were no museologists. The participants' interest in the matters of urban identity and memory, however, and in engaging urban communities, including marginalized groups, is common with many city museums' current initiatives, indicating that the areas of possible future intersections can be found.

Juxtaposing diverse state-of-the-art approaches, both engaged and reflexive, and bringing them into a productive dialogue, the Syros conference represented an instructive and engaging forum for learning and exchanging theoretical and practical experiences on urban heritage and urban innovation.

For more information, please refer to the conference programme and the book of abstracts available at: <http://www.cultureofcities.com/wp-content/uploads/2016/07/Conference-Program-2016.pdf>

The keynote speech of Alan Blum, the executive director of the Culture of Cities Centre. © Jelena Savić



We Are London - the heady story of change at the Museum of London

SHARON AMENT*



Artist Grayson Perry, putting the sign on Smithfield © Museum of London

One's 40th birthday used to be seen as being "significant" as it marked a notional mid-point in life. For the Museum of London, which opened its doors at London Wall in 1976, 2016 will be a significant 40th

year. But instead of having a mid-life crisis the Museum is having a mid-life resurgence, as we formulate our ambitious plans to move to a new location at West Smithfield.

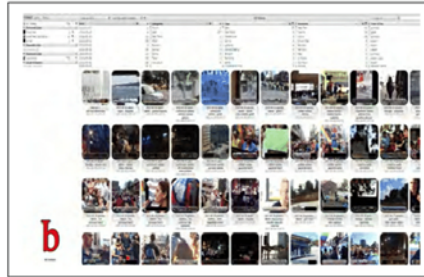
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* Sharon Ament, Director, Museum of London

1

E-MUSEOLOGY



Arayüz: bak.ma / Digital Media Archive of Social Movements in Turkey © bak.ma

allowing videos to be very quickly circulated on the Internet; documentaries require a longer period to produce. Videos, participants agreed, also should be anonymized. Protestors should not be recognized by their faces, voices, clothes, and even shoes. This note raised the question of the ethical limits of media activism, which led to a discussion of autonomous archives.

Two open-source platforms, *bak.ma* and *Pad.ma*, currently allow anyone who is signed up to upload and archive their videos. Such videos are usually not finalized; on the contrary, they exist in the form of videograms, through which one can develop a video or

a documentary. The difference between archiving videos on an open-source program and uploading on Youtube or another video-streaming social media tool lies in their accessibility for any time and anyone. Governments or other third parties can cut off access to these social media platforms. Furthermore, in autonomous archives, videos are not gathered together to create content, but rather to establish a concept through different types of videos recorded in different geographies and time zones. After these deep and mind opening talks, the workshop ended with discussants questioning the future of archiving videograms: What would happen with millions of hours of videos available on the Internet? In my opinion, this question applies both to autonomous archives and to digital museum archives.

In addition to serving as the site of mass social movements, city streets are often the scenes for more particular demonstrations against nationalist governmental politics, migrants' rights, gentrification, etc—often in conjunction with civic journalism and digital activism. Therefore, the challenge of archiving digitally born materials deserves a significant place in city museum agendas, especially through a very common practice of establishing digital city models and calling on citizens to participate in the task of developing a collective memory. In this manner, I believe, the experiences, practices, and strategies of autonomous archives can open a platform for museologists to discuss and redefine their new roles in the face of digital culture.

Cultural Mapping: Debating spaces and places

Valletta, Malta, 22-23 October, 2015

JELENA SAVIĆ*

Introduction

Organized by the Valletta 2018 Foundation, the 'Cultural Mapping: Debating Spaces & Places' conference was held in October in Malta's picturesque capital. The conference was the second in a series of international multidisciplinary gatherings exploring cultural relations and identity of the Mediterranean and beyond, related to Valletta's status of European Capital of Culture for 2018 (which is shared with a partner Dutch city, Leeuwarden). It was also the second scientific conference in Malta dedicated to cultural mapping: the

previous one, named "Mapping culture: communities, sites and stories", was held in May 2014. Cultural mapping has been directly applied in the Maltese islands – The Valletta 2018 Foundation is developing a comprehensive mapping project of all the cultural resources of the country.

Cultural mapping "perhaps can best be described as hybrid, mixed, multimodal, or alternative discourse... using the map and its associated texts as a legitimate forms for academic and public inquiry, cultural advocacy, and knowledge mobilization", as Duxbury,

*Jelena Savić, Architect (PhD), Researcher at FBAUP – Faculty of Fine Arts, University of Porto, Portugal
web: <https://sensesofportugal.wordpress.com>

CULTURAL MAPPING

Garrett-Petts and McLennan explain in the recent book *Cultural Mapping as Cultural Inquiry* (2015), which was promoted at the Valletta conference. The book, exploring various understandings, applications, perspectives and challenges of cultural mapping, indicates that “cultural mapping, broadly conceived, promises new ways of describing, accounting for, and coming to terms with cultural resources of communities and places”, incorporating both tangible and intangible values and containing participatory dimensions.¹

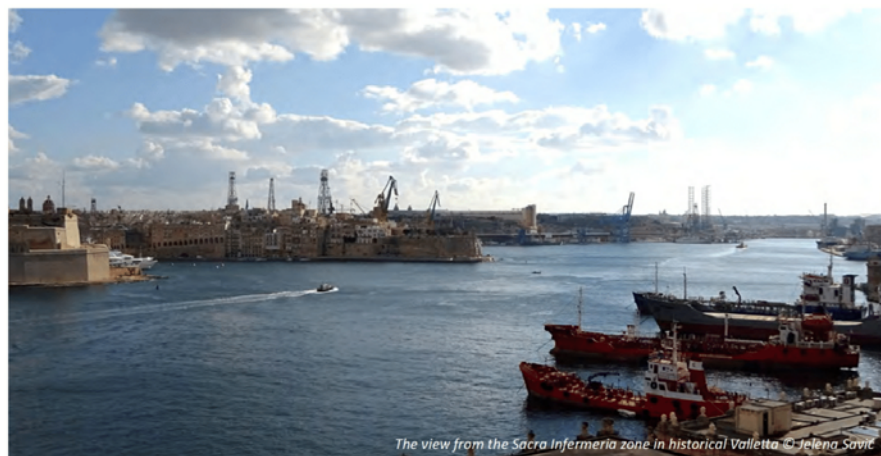
The conference took place in the heart of historical Valletta (listed as a World Heritage Site) in the magnificent Mediterranean Conference Center building, which dates from the 16th century. It was once a hospital known as *Sacra Infermeria* and built by the Order of St. John. The gorgeous, 155 m long hall was in its time among the largest in Europe. The auditorium has a capacity of around 1500 people and was full on both event days. Most participants were from the Mediterranean region but there were also a number of contributors from other countries around the world. The two-day event demonstrated the relevance of cultural mapping in a broad range of areas with experts from various scientific backgrounds, as well as practitioners and artists, attending. The scope, limits, possibilities and modes of application of cultural mapping as a methodological technique or even as a research method were discussed.

The conference was well prepared and organized. Diversity of the topics around cultural mapping and

the large number of participants required a combined approach: each day began with a plenary session, open for all attendees, while more specialized themes and case studies were addressed through smaller, parallel sessions, four of which were held per day.

Thematic scope and highlights

The multidisciplinary scope of the Valletta conference can be illustrated through looking at the backgrounds of three very interesting researchers and key presenters: Nancy Duxbury, Aadel Essaadani and Pier Luigi Sacco. Nancy Duxbury (Canada/Portugal) is a senior researcher at the Centre for Social Studies, University of Coimbra, and co-coordinator of their research group on Cities, Culture and Architecture. Her key area is culture in sustainable development. Aadel Essaadani (Morocco) and Pier Luigi Sacco (Italy) were the two conference keynote speakers. The first has a background in urban planning and sociology and significant experience in researching art and cultural policies. His presentation focused on the role of cultural mapping in the cultural policies of Morocco that was used to organize the collaborative work of professionals, civil society and government. The second keynote speaker, coming from the realm of cultural economics, offered his perspective on the subject, touching on the themes of regional cultural policies and culture-led development. This was illustrated through a number of case studies that used a participative methodology of cultural mapping, which was developed in Veneto in Italy and Halland and Skaraborg in Sweden. ▶



¹ N. Duxbury, W. F. Garrett-Petts and David McLennan, Eds. *Cultural Mapping as Cultural Inquiry*. Routledge: 2015, p. 14-16.

CULTURAL MAPPING



The monumental Sacra Infermaria hall © Jelena Savić

One of the most interesting presentations was the Valletta 2018 Cultural Mapping Project presented by Professor Maria Attard. The aim of the ongoing long-term project, carried out by the Institute for Climate Change and Sustainable Development within the University of Malta, has been to gather information on cultural use and practices in Malta's public spaces, as well as to detect tangible and intangible cultural infrastructure, with heritage a key component. Besides the fact that the conference participants could directly experience the project's geographical scope and use the cultural maps developed, the insights into challenges faced was particularly valuable: how to attract and engage people in the project development, how to gather unbiased information, or how to "future-proof" the data (i.e. collect relevant data that won't be outdated soon).

In other presentations within the plenary sessions current cultural mapping issues were addressed, such as its possible application as a basis for decision making especially in determining and anticipating cultural trends (Pier Luigi Sacco, Neil Peterson), its use in understanding intangible cultural infrastructure (Francesca Cominelli), the idea of non-cartographic mapping stemming from the artistic realm (Trevor Borg and Katya Mikaleff), or issues of awareness, engagement and interaction with the stakeholders through cultural mapping process (Lia Ghilardi, Sandro Debono).²

The parallel sessions were organized around the following themes:

- cultural mapping as a tool for artistic practitioners, for participation and networking;
- preserving heritage through digital mapping;
- mapping culture from multiple perspectives;
- mapping routes and memories;
- global and contested cultural spaces;
- digital mapping in a social context, and
- the role of mapping in evaluating and assessing the use of cultural space.

Each session consisted of 4-5 presentations, followed by moderated discussions and a round-up by a rapporteur – a specialist in the subject.

² Detailed information on presentations and discussions is available from the working document on conference outcomes prepared by the organizers (link shared at the end of this text).

Besides formal presentations and many informal opportunities for communication and networking within the scope of the event, participants could also opt to present their work through a poster, as well as to participate in a speed networking session and talk directly to the invited speakers. The importance of tangible and intangible heritage in the context of cultural mapping was reflected in the fact that several parallel sessions brought together heritage, territory and communities.

Summary

The conference "Cultural Mapping: Debating Spaces and Places" was dedicated to charting and debating the possibilities of this emerging research technique/methodology allowing experimental and artistic inputs in data gathering and interpretation. Besides understanding the process of cultural mapping today from diverse, multidisciplinary perspectives, the event also focused on the future development and possible application of cultural mapping, especially through community engagement in policymaking processes.

Since cultural mapping in its essence deals with links between places, lived experiences and communities, the set of methodological approaches it encompasses can be seen as relevant for the city museums' consideration. There are many potential applications of cultural mapping within the cultural landscape discourse that museums have been embracing, especially in understanding the interplay of social, geographical and cultural aspects of cities and their heritage. The umbrella theme of the 24th General Conference of ICOM, planned for July 2016 in Milan, will be "Museums and cultural landscapes". Many of ICOM's committees have been preparing or have just published calls for papers focusing on various aspects of how they connect to this theme, thus opening possibilities to establish new bridges and networks with cultural mapping experts and practitioners.

Useful links:

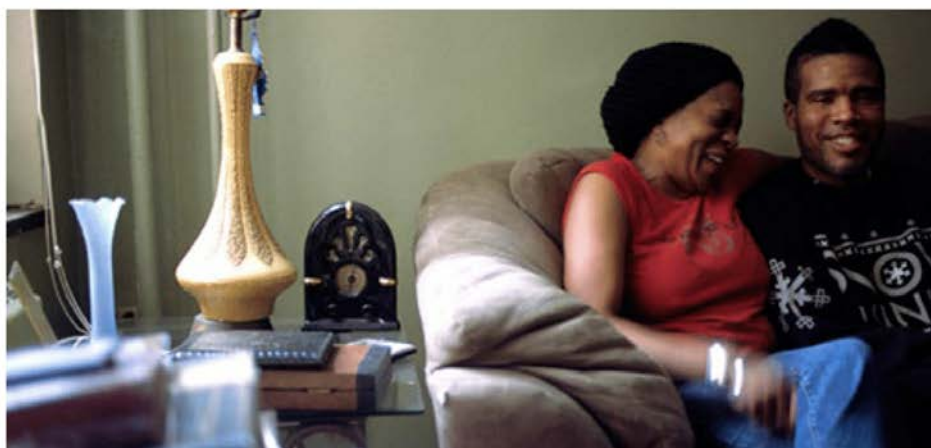
- The Conference Outcomes:
<http://valletta2018.org/wp-content/uploads/2015/05/Cultural-Mapping-Debating-Spaces-Places-Outcomes.pdf>

(A valuable document containing outcomes of the conference as a whole, as well as detailed round-ups of all parallel sessions, the main points of the presentations and discussions, compiled by the expert rapporteurs)

- Valletta 2018 Foundation Malta Cultural mapping project:
www.culturemapmalta.com
- ICOM Milan 2016, calls for papers:
<http://network.icom.museum/icom-milan-2016/call-for-papers/icom-milano-2016/>

Invisible Cities: Spaces where oral histories and stereotypes collide

RICO WASHINGTON / SHINO YANAGAWA*



Gail & Brian Paupaw (Mother and son. He is a snowboarder with an organization to bring inner city kids into winter sports).
Photo: © We the People

City museums often deal with peripheral or problematic places. Finding a way to handle such places is never easy. *We the People*, a participative project and photographic exhibition, shows that opening the doors to dialogue is perhaps our primary means to destroy stereotypes about

“problematic” urban environments. *We the People*, which recently showed at the Brooklyn Historical Society, reveals the lives of residents of New York’s public housing projects. It results from the effort of a writer and a photographer, Rico Washington and Shino Yanagawa. We asked them to present

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* Rico Washington, a DC native and a former staff writer at XLR8R magazine. His work has appeared in *Ebony.com*, *Okayplayer*, *Wax Poetics*, and *Upscale*. Shino Yanagawa, a Tokyo native and a photographer. Her work has appeared in *GQ-Japan*, *Wax Poetics-Japan*, *Harper’s Bazaar-Japan*, *Nikkei*, and *Sankei*.

FAHR 021.3: Stimulating urban environments

JELENA SAVIĆ*



The Future. Photo: © Filipa Frois Almeida, FAHR 021.3

FAHR 021.3 is a small team of architects and artists working in the creative city of Porto, Portugal. Their mission is to “stimulate environments and build emotions” through communicative installations, site-specific art and activities.

Besides Porto, Berlin is the most significant city for FAHR founders Filipa Frois Almeida and Hugo Reis. The two Portuguese designers met in the German capital, when both worked as architects at the J. Mayer H. studio in that city. In 2011, they created the first installation together, for a street art festival in Berlin’s Neukölln. “Ein Moment, Bitte” (“Just a Moment, Please”) was a series of reflective surfaces conceived to make people stop and rethink the city around them, or simply to enjoy a contemplative moment for themselves.

If not for the effects of the global economic crisis upon building construction, Almeida and Reis would have returned to their architecture careers. But sometimes the very constraints that limit us can also inspire our creativity, and that was the case with FAHR.

**Jelena Savić, Architect (PhD in Urban History) from Bosnia and Herzegovina. Currently lives in Porto.*

Eventually, ephemeral architecture emerged as the permanent focus of the duo’s design interests.

The term “ephemeral,” in the case of FAHR’s work, nonetheless demands some qualifications. As technology changes, so to do the needs to which architecture responds. Buildings and their components are more “ephemeral” by nature than they used to be. On the other hand, some of FAHR’s works are built to last. (Those ones that aren’t have been thoroughly documented by Filipa, who is also a photographer.) The team’s main point, rather than finding fixed and finite solutions, is to pose questions, draw attention to urban problems, and engage people in critical thinking and dialogue.

PROJECTS

Among its many projects, FAHR has recently developed several related to Portuguese urban traditions and historical urban spaces. Here are a few:

THE BASIL FLOWERS (2014)

This work was created as a tribute to Saint John’s Day, when Porto hosts one of Europe’s liveliest street festivals. Basil flower pots are one of the symbols of the festivity. In earlier times, young men used to buy the pots, pin tiny flags with popular verses inside, and give them to their girlfriends as a part of courtship.

Besides reinterpreting the festive tradition, FAHR also brings new layers of sensory urban experience to citizens and visitors, emphasizing olfactory and haptic experiences (traditionally, to sense the basil scent, one touched the plant and then smelled his palm).

FLOATING PALANGRE (2014)

The installation was created last summer in Espinho, a coastal town near Porto.

Reflecting on a traditional Portuguese fishing ►

DESIGN



The Basil Flowers (top). Metamorphosis (top right). Floating Palagran (bottom right). Photos: © Filipa Frois Almeida, FAHR 021.3

technique, this work is also about citizenship. The buoys form a chain and a network in which each element matters, just as every citizen counts in the life of the city. The floating buoy network penetrates the town and weaves its urban fabric into the oceanfront area.

METAMORPHOSIS (2015)

Next to the well-known São Bento railway station adorned with its azulejo panels, there stands one of Porto's many abandoned, deteriorated structures, desperately calling for reassessment and intervention.

FAHR could resolve neither the problem of this particular decayed building, nor the causes of its present state, which are deeply embedded in the city's socio-economic context. However, what the group could do was to draw public attention to these issues through a project that "dignified" the space. The green metal mesh breathes life into the grey walls and symbolically supports the ruin until its metamorphosis into a fully functional structure can be made possible.

THE FUTURE

After an early start marked by struggle and doubts, the FAHR team seems to have won the battle: they do what they love and continue living in their hometown.

Porto has grown into a supportive environment for creative and experimental approaches to urbanism. Yet FAHR tackles problems that are relevant far beyond Porto. The team has worked in Germany, Italy and Mexico. For the future, they aim towards further internationalisation and growth, both of physical and disciplinary territories.

WHAT'S IN A NAME?

Inevitably, people interested in the projects of FAHR 021.3 want to know: what does the name mean? Yes, it is an acronym derived from the founders' initials, but it's also something more. "Fahr" suggests the German "fahren" (to drive, to move) and "erfahren" (to learn, to experience). The numbers mark the date when spring begins, also symbolizing new beginnings and renovation of life cycles.

Note:

FAHR 021.3 currently has four members. Besides the co-founders, Filipa Frois Almeida and Hugo Reis, Maria João Aguiar (project manager) and João Castelo Branco (architect) also take part in the team.

More information: www.fahr0213.com

THE MAS - a city museum with a global mission

LEEN BEYERS*



Display of World Portis Power. Photo: © Filip Dujardin

"It is with justification that the wealthy and populous city of Antwerp should be called the capital of the world. All the things that God has fashioned are united in and flow towards this place. All the peoples of Christendom, and even those without its

bounds, come here to trade their wares... The city lies on the banks of the Scheldt, which ferries the ships of all the nations of the world bearing vast cargos ..."
(Juan Cristóbal de Estrella, writer at the courts of the Spanish kings Charles V and Philip II of Spain, 1549)

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* Leen Beyers, Coördinator Onderzoek / Head of Research Museum aan de Stroom.
Nadia De Vree, press coordinator Museums of Antwerp

Phonambient: when cities speak

JELENA SAVIĆ*

(Based on the conversation with Gustavo Costa at Sonoscopia, Porto, on February 25th, 2015)

As a researcher interested in urban heritage and living in Porto, Portugal, my curiosity naturally led me to that city's Casa da Música this February. My attention was drawn by Phonambient, a five-day event dedicated to contemporary urban sonic patrimony.

The project, a work in progress developed by Porto's Sonoscopia cultural association, has both scientific and artistic components: it aims both to document and artistically transform the sounds of the contemporary city.

To a careful listener, the sonic experience of the city can be highly immersive, perhaps even revealing. But how to document and organize systematically a database or archive of such sounds? This is only one of the challenges that Sonoscopia's team deals with. A closer look reveals a number of groundbreaking aspects of their work.

ABOUT THE SONOSCOPIA ASSOCIATION

I found out more about Sonoscopia and Phonambient from one of the group's founders, the Porto-based musician, composer, and researcher Gustavo Costa.

A simple question about how many members Sonoscopia has revealed its unconventional nature: rather than being a cultural association in the traditional sense of the term, it has been organized as an open, collaborative platform for researchers and artists working with sounds. In addition to an estimated 10 to 12 people permanently involved, a much larger number of members and friends from Porto and other cities shares ideas and works together. This openness to collaboration and novelty is simply in the nature of Portans, Costa explains, adding that it stems both from Porto's long history as an important harbor and to its more recent opening after decades of dictatorship during 20th century.

"PORTO SONORO"

Surprisingly, initiatives to document and archive urban sounds are rather recent and researchers are still establishing methodologies to collect and safeguard them systematically. Sonoscopia started working on this problem in 2011, through a smaller project named Porto Sonoro, which archived and made publicly available the sounds of that city. With the archive, they produced a sound map of Porto, representing the geographical distribution of the sounds collected. The abundant contemporary sound materials were organized by categories: "voices," "identities," ▶



*Jelena Savić, Architect (PhD in Urban History) from Bosnia and Herzegovina. Currently lives in Porto

CITIES



Casa da Música - Interior. Photo: Jelena Savić

“characteristics,” “particularities,” “celebrations,” and “resonances.” The members of Sonoscopia have since used that database as a source of raw material for various artistic transformations.

MAIN IDEAS BEHIND “PHONAMBIENT”

Phonambient shares the Porto Sonoro project’s goals of documenting contemporary urban sounds and making them available for educational and artistic use. The project’s methodology has evolved as its geographical scope has expanded: in addition to Porto, it now includes the Portuguese cities of Braga, Guarda, Tondela, Fundão and Castelo Branco. Thanks to one of the team members with links to Abu Dhabi, the project has also expanded internationally, adapting to Abu Dhabi’s cultural context and opening new possibilities for collaboration and comparative research in the future.

The Sonoscopia team presents its Porto work as a base for its activities with local team members in every city to which the project is expanded. The idea is to establish autonomous teams that would continue the work in each new city. As the project grows, both Sonoscopia team and the local teams will be presenting the process with its scientific and artistic results.

Phonambient has been funded by the Portuguese Ministry of Culture (DGArtes – Directorate-General for the Arts).

ENVISIONING RESEARCH TERRITORIES

Sonoscopia’s contemporary sound databases open

a whole array of possibilities for researchers. Students of phonetics and contemporary language, for example, will find among the sound archive’s categories one dedicated to people’s voices and expressions, providing an abundance of materials with which to study changes in language and accent. For others interested in the artistic aspect of contemporary sonic heritage, the archives provide a rich source for compositions, sound walks, performances, or plays. In one such example of artistic transformation, Gretchen Sigrid Blegen, Christina Ertl-Shirley and Mélodie Fenez composed a “Conversation with Plants,” which was performed as part of the Phonambient event in Casa da Música.

NEXT DEVELOPMENTS AND PLANS

Sonoscopia and Phonambient have a devoted team and a promising future. According to Gustavo Costa, the team plans to expand the project further in its geographical scope, database contents, collaborative network, and artistic interventions. As they continue to document the contemporary sonic heritage of the city, one of their biggest challenges will not be finding new materials but filtering the great deal of information that they have collected, and selecting from this vast and growing archive the most important aspects of what our cities have to say.

Find out more about Sonoscopia and Phonambient:

- <http://sonoscopia.pt> (Portuguese and English)
- <http://www.portosonoro.pt/> (Portuguese)
- <http://www.phonambient.com/about> (Portuguese)

Project poster © Phonambient



“Sticking Around”: Re-evaluating migration heritage across the city and through a virtual exhibition – STAM - Ghent city museum

JOZEFIE DE BOCK*



Eyecatcher E. Braunplein. Photo: Phile Deprez

The industrial heritage of the city, the subject of our 2014 CAMOC conference, should always take care to include the heritage of the industry's driving forces, its workers. In most (post-)industrial cities in the West, many of these workers were not born in

the city itself, but came from elsewhere. The heritage of these immigrant workers therefore is part and parcel of our cities' (industrial) heritage and should not be left aside by our city museums. ►

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* Jozefien De Bock is currently curating the STAM-Ghent City Museum project ‘Sticking Around. Over 50 years of migration to Ghent’

“INVISIBLE PLACES”

JELENA SAVIĆ*



One of the keynote speeches. Photo: www.invisibleplaces.org

The relations between the body, senses and the human environment have been of interest for researchers from diverse scientific disciplines, such as architecture, design, urban planning, engineering or environmental psychology. The predominance of vision and the visual has been present in studies on how our urban setting is perceived and understood. Nevertheless, many researchers emphasize the complex, multi-sensory nature of urban spaces. Intuitively or intentionally, numerous contemporary architects and artists concerned with the public space address the creative process taking into account the multitude of senses, touching various issues of urban life: cultural identity, sense of place, well-being and sustainability.

Recently, I had the privilege of attending a meeting of scientists and artists specialized in acoustic properties of city life. “Invisible Places”, an inspiring conference held in July 2014 in Viseu, Portugal, was devoted to sound, urbanism and the sense of place. The conference was part of a bigger event, namely the fourth edition of *Jardins Efêmeros* (“Ephemeral Gardens”), a 10-day long festival of sound, visual arts, architecture, cinema, dance, theatre and lived experiences. The event was aimed at the contemporary discourse in the city in all its complexity. Simultaneously, “Invisible Places” took place along with its artistic counterpart, “Sounding Cities”, that consisted of workshops, performances, concerts, soundwalks and sound installations. As the curator, Raquel Castro, explained, the aim of the organizers was “transforming Viseu into an acoustically conscious city” and creating “a place of intersection between art, science and life”.

This scientific conference, “Invisible Places” was condensed into three days – July 18th to 20th, 2014. The vast array of themes covered was organised in three streams and numerous papers

were presented in parallel sessions. The first group of papers was dedicated to sound in architecture and urban planning, the second group was focused in urban sounds, identity and the sense of place, whereas the third stream explored the possibilities of sound art as public art. By uniting science, architecture / urbanism and art in public space, the tripartite format of “Invisible Places” allowed each attendee to switch between the streams and have a customised experience. Even though it was impossible to attend all presentations of all streams, the conference website enabled an excellent insight into the topics presented, with all the abstracts and most of the papers available for download.¹

Among the diverse topics that were discussed at the conference, I found the ones related to sensory urbanism and soundscapes as heritage the most exciting. A number of the conference participants discussed the challenges of protecting natural and urban soundscapes. A general tendency to emphasize a qualitative approach in sound mapping, analysis and urban planning was present. I got acquainted with notions of sound marks, sound identity, soundscape restoration and many other concepts that have currently been coined or refined within this trans-disciplinary area of investigation and creation.

The complexity of city life cannot be fully understood through scientific analysis alone; however, it can be intuitively expressed and grasped through artistic imagination, and the two approaches intertwine in a fascinating way through “Invisible Places”. The conference offered both an insight into the state-of-the-art scientific research in the domain of sound and the city, and the mesmerising sensory

experiences through the acoustic installations.

Last but not the least, enjoying the spirit of the small, dynamic town of Viseu was an additional benefit of attending this symposium.



The conference poster. Photo: www.invisibleplaces.org

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¹ For the details, see: <http://www.invisibleplaces.org/invisibleplaces.html>

C.4. Samples of posts for the research blog

sensesofportugal.wordpress.com/

the senses of portugal

Contemporary life of Portuguese heritage

On summer Sundays and paper suits

Posted on August 25, 2016 by Jetzi

It's a summer Sunday in Porto. A logical move – going for a stroll along the oceanfront. Living in a city by the sea, one can hardly think of nicer way to spend a sunny weekend morning! So, here I am in the neighbourhood of Foz, where the river meets the ocean, and which, within the city, has a distinct cultural identity. Foz is among the most desirable locations to live in Porto, and those of us whose residences are elsewhere love coming here over and over again, for strolls, festivals, gastronomy or nightlife.

This Sunday, it seems all the city strollers decided to unite: the streets of Foz are turning into rivers of people! And it seems the strollers have taken over the roadway, too, as cars cannot pass.



Hmmm, what might this be all about?

People line up in the shade along the sidewalk, and the music starts. I approach, too, with my camera ready to register this curious event I stumbled upon. And here they come: dozens of ladies and gentlemen, bishops and kings, children, maids, fishermen and their wives, in a parade that revives local traditions, ways of life, monuments, and reminds of prominent people that marked the history of Foz.





As if we have gone back in time: they are all dressed in beautiful, elaborate, colourful, sometimes even theatrical clothes from the epochs long gone.

The parade doesn't seem to be very disciplined: here and there, participants step out to wish a good day to a friend or to take a photo or two for their family albums. Quite a few approach to greet an elderly lady who has chosen a nice, shady spot right next to me. Being the participants just steps away, I realize: those wonderful dresses and suits, all the equipment and details, even their shoes, are all made of paper!

I find out that I am in the middle of the celebrations of St. Bartholomew, traditional of Foz, and that the paper suit parade happens to be their highlight. Some claim the tradition is over a 150 years old, others say that it goes just 50 years back, and that it became constant from the early 1990s. I won't be investigating much into the dispute: maybe it is for the best not letting the truth get in the way of a very nice story!

The parade ends in the sea, but not all the participants dare to have a swim. Despite it is late summer, the ocean is unpleasantly chilly. The bravest ones dip in the ocean in their paper suits until they fall apart.



This summer day in Porto remains so unique and memorable: the parade theme and the paper suits will be reinvented over and over in the years to come, yet in my mind there is nothing ephemeral about this Sunday.

the senses of portugal

Contemporary life of Portuguese heritage

The people of Porto

Posted on February 15, 2016 by Jéssi

An endearing project has recently ended here in Porto: for an entire year, between November 2014 and November 2015, a small team consisting of photojournalist Manuel Roberto and journalist Mariana Correia Pinto interviewed and photographed citizens and visitors of Porto. The short stories and captivating black and white portraits were as much about people and their lives as they were about the city, about the spirit of Porto – a kind of “human cartography”, as one of the authors defined it.



The project's name was *Porto olhos nos olhos* (“Porto eye to eye”), and the people portrayed did look straight into the reader's eye, inviting them warmly to reveal the story behind them. Almost every Portan has already captured it on social networks (there is a Facebook page dedicated to it) or in the news. The idea came from Manuel Roberto, motivated by two decisive and coinciding moments of his personal life, the birth of his son and his approaching 50th birthday. Soon, Mariana Correia Pinto joined.

Every city has its unique “human cartography”, but *Porto olhos nos olhos* and many similar initiatives around the world actually have a precedent, done on a very large scale: the *Humans of New York*, created by photographer Brandon Stanton in late 2010. Stanton's initial idea was to portray 10 000 inhabitants of New York and localize them on a city map, in order to create an extensive catalogue of New Yorkers. Soon, the photographer started including quotes and stories based on the conversations he had with the portrayed citizens and the project evolved. The idea spread rapidly through social networks. In October 2013, the very successful book based on the blog was published.

For me, *Porto olhos nos olhos* reflects the idea of importance of people for any cultural landscape (a theme I am currently interested in), it is an *homage* to that city and its everyday life, as well as a great source to learn about the sense of Porto, through the lived experiences of its citizens. Currently, the materials are all available through the Facebook page, but the idea of publishing a book has been seriously considered. Looking forward to it soon!

Image: *Porto olhos nos olhos*

the senses of portugal

Contemporary life of Portuguese heritage

Metamorphosis – an exhibition about the potentials and possibilities of cork

Posted on November 26, 2013 by Jertsi



Browsing through the web site of IGESPAR, I have just found the ongoing *Bienal EXD13*, taking place in Lisbon (Jeronimos Monastery), between November 8th and December 1st, 2013. Among other events, an exhibition named "Metamorphosis" is a part of the Biennial. The exhibition is dedicated to exploration of limits and potential of cork in the realms of architecture and design. Interesting!



Also, the names of participants assure this is something to look at.

But, the whole thing is organized by Experimentadesign, a team doing inspiring research within the areas of culture, design and the creative industries.

More info here: <http://experimentadesign.pt/2013/en/01-01-04.html> and <http://experimentadesign.pt/>

the senses of portugal

Contemporary life of Portuguese heritage

Ramirez

Posted on August 25, 2014 by Jetsy

I recently discovered that I now live not far from the oldest still operating fish can factory in the world – “Ramirez”. The company was established in 1853 and the factory has been working in Matosinhos since 1923. Unlike dozens of similar factories in Matosinhos itself and along the Portuguese Atlantic coast that have been closed and abandoned, “Ramirez” is still working successfully. Living industrial heritage, I dare say!



They owe their vitality to the quality of products, of course, but also to the ever-present improvements and innovation. Many of us probably remember those tin openers and all the trouble that occurred when it was necessary to reach a canned ingredient for a dinner. I was sometimes giving up the initial meal plans because those tiny things got lost among the kitchen stuff or it was simply too difficult to deal with thick metal tins. It was exactly “Ramirez” that first introduced the new, easy-opening system for their cans, the one we take for granted today. According to the data published in their virtual museum, the year was 1970. It took some further years for the invention to be adopted and spread around the world.

They have a virtual museum at their website: <http://www.ramirez.pt>. This is also where the photo is from.

the senses of portugal

Contemporary life of Portuguese heritage

João Rapagão at CreativeMornings Porto

Posted on September 26, 2014

The world is small, indeed! Many years ago, I discovered an inspiring blog named *swissmiss*, run by a Swiss lady who lives and works in New York – Tina Roth Eisenberg. I revisit it often, and only now I realized that it has to do with my today's theme – CreativeMornings! The free monthly breakfasts + interesting talks for the creative community began in 2008, when exactly Tina Roth Eisenberg founded the event in New York. But then, they started spreading around the world and currently 89 cities are "infected". I am happy that Porto is one of them!

I know it's the end of September, but my memory of the CreativeMornings edition for July still remains fresh! The theme (common for all the participating cities) was heritage, and the guest speaker was João Rapagão – a professor, a thinker and an architect from Lisbon (but, from what I deduced, teaching here in Porto), dealing mostly with the problems of built patrimony. The site was just right: the CreativeMornings of Porto take place in its Palace of Arts.

The first thing one usually does at CreativeMornings is presenting themselves through a sticker with a name and a personal view to the topic on the table. This time, the question was "Memory and heritage: why preserve?" (It's me on the photo!).



And then, so many more issues to think and rethink were brought up by João Rapagão:

- "heritage as alibi for the fear of change";
- "demolition as a way to, actually, give value to heritage in certain cases" (because "there is also old that is bad");
- "sense of loss that creates obsession" (this has to do with the non-existent Crystal Palace of Porto);
- the role of foreign architects in Portugal (related to the above mentioned Portuguese fear of change and evolution);
- the question of reuse – "our epoch is just another epoch in the monument's life". When conceiving the intervention, one has to keep in mind that current use might not be feasible in the monument's future and that there has to be room for change.

the senses of portugal

Contemporary life of Portuguese heritage



The summer has passed, and I am still "digesting" these questions! For me, CreativeMorning with João Rapagão was one of the most inspiring mornings since I am in Porto.

Related links:

<http://www.joaorapagao.com/>

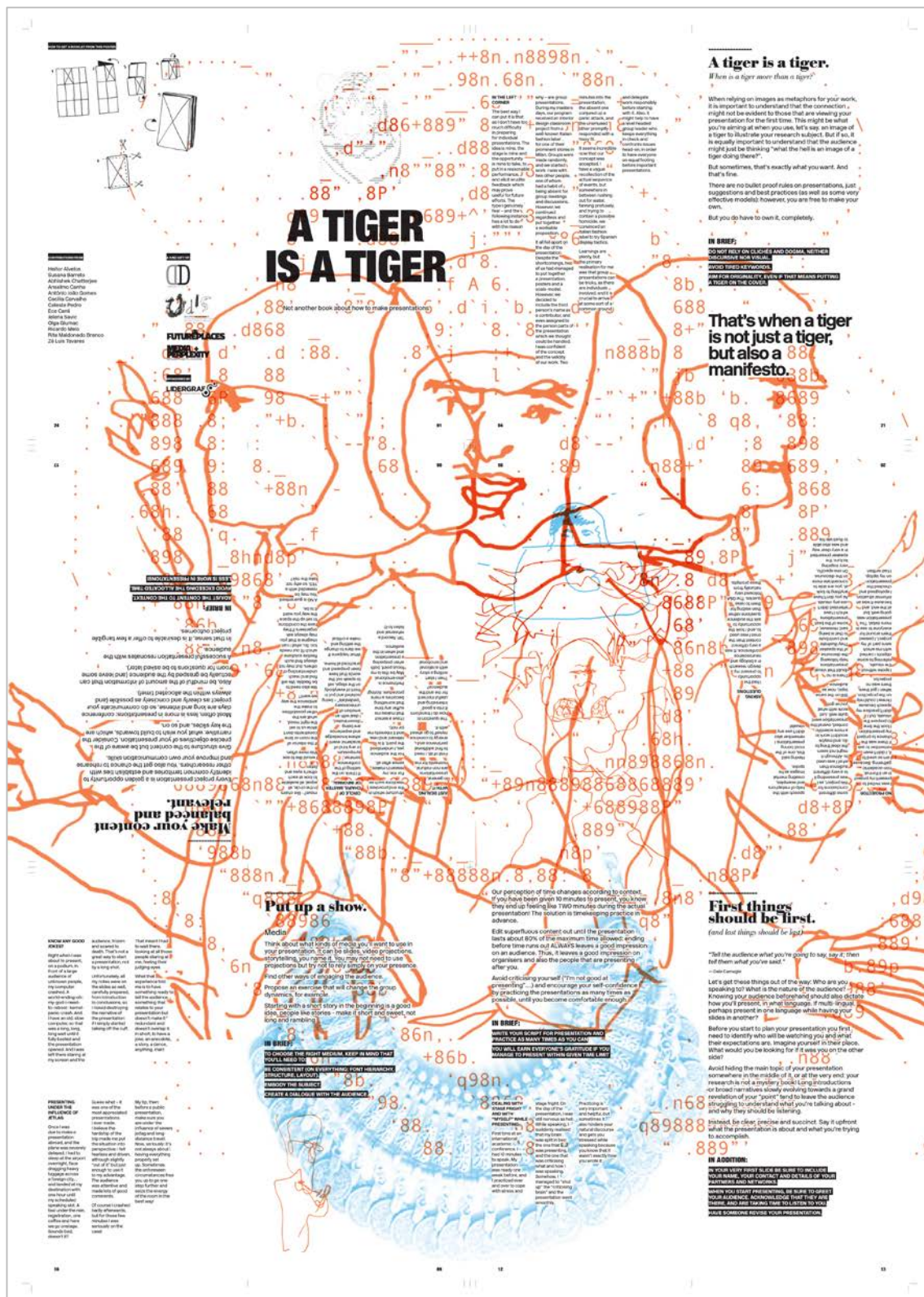
<http://www.swiss-miss.com/>

<http://creativemornings.com/>

Photos: CreativeMornings Porto

Posted in [architecture](#), [conferences](#) | Tagged [CreativeMornings](#), [cultural links](#), [events](#), [heritage](#), [inspiration](#), [João Rapagão](#), [networks](#), [Porto](#) | 1 Comment

C.5. Others



A tiger is a tiger.

If there is a tiger more than a tiger?

When relying on images as metaphors for your work, it is important to understand that the connection might not be evident to those that are viewing your presentation for the first time. This might be what you're aiming at when you use, let's say, an image of a tiger to illustrate your research subject. But if so, it is equally important to understand that the audience might just be thinking "what the hell is an image of a tiger doing there?"

But sometimes, that's exactly what you want. And that's fine.

There are no bullet proof rules on presentations, just suggestions and best practices (as well as some very effective models); however, you are free to make your own.

But you do have to own it completely.

IN BRIEF:
DO NOT RELY ON CLICHES AND Cliches. NEITHER
EXAGGERATE NOR MINIMIZE.

AVOID TIED KEYWORDS.

AND FOR CREDIBILITY, EVEN IF THAT MEANS PUTTING
A TIGER ON THE COVER.

That's when a tiger is not just a tiger, but also a manifesto.

First things should be first.
(and last things should be last)

"Let the audience what you're going to say, say it, then let them what you've said."

— Dale Carnegie

Let's get these things out of the way. Who are you speaking to? What is the nature of the audience? Knowing your audience beforehand should also dictate how you present, in what language, if multiple languages present in one language while having your slides in another?

Before you start to plan your presentation you first need to identify who will be watching you and what their expectations are. Imagine yourself in their shoes. What would you be looking for if it were you on the other side?

Avoid hiding the main topic of your presentation somewhere in the middle of it, or at the very end: your research is not a mystery! Build long introductions or broad narratives slowly evolving towards a grand revelation of your "point" and to leave the audience struggling to understand what you're talking about - and why they should be listening.

Be direct, be clear, be concise and succinct. Stay if you want what the presentation is about and what you're trying to accomplish.

IN ADDITION:
IN YOUR VERY FIRST SLIDE BE SURE TO INCLUDE YOUR NAME, YOUR CONTACT INFO, AND YOUR ADDRESS AND PHONE NUMBER. IT'S YOURS TO LEAVE. KNOWING THAT THEY ARE THERE AND YOU HAVE THEM WILL LET YOU KNOW YOU CAN RELY ON YOUR PRESENTATION.

A TIGER IS A TIGER

...and another book about how to make presentations

Put up a show.

Media
Think about what type of media you want to use in your presentation. It can be slides, video, projections, storytelling, you name it. You may not need to use projections but you will need to use your presentation. Find other ways of presenting your work.

Propose an exercise that will engage the group dynamics. For example, starting with a short story in the beginning is a good idea, maybe the stories - make it short and sweet, not long and rambling.

IN BRIEF:
TO CHOOSE THE RIGHT MEDIA, KEEP IN MIND THAT YOU WILL HAVE TO PREPARE YOUR PRESENTATION. IT'S YOURS TO LEAVE. KNOWING THAT THEY ARE THERE AND YOU HAVE THEM WILL LET YOU KNOW YOU CAN RELY ON YOUR PRESENTATION.

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ICOM 24th General Conference: Museums and cultural landscapes

3-9 July 2016, Milan, Italy

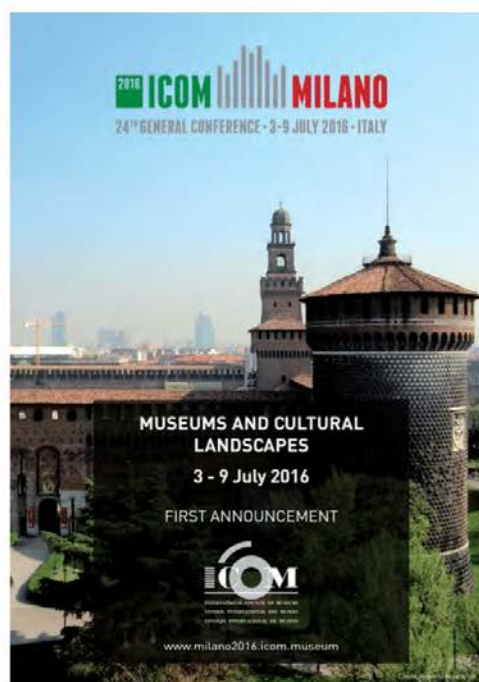
The next ICOM General Conference is just six months from now.

Early bird registration is closing later this month (January 28th 2016), so please save the date and start planning for your participation in Milan's exciting conference
(<http://network.icom.museum/icom-milan-2016/registration/how-to-register/>).

CAMOC's separate programme will unfold between the 4th and 7th of July. CAMOC has already established a number of very interesting partnerships with other International Committees (namely ICOFOM & MINOM, ICR, ICAMT) for the preparation of three different joint sessions and one more partnership with ICOM-COSTUME for the planning of a fashion walk in the city of Milan (scheduled in the evening of July 6th). On Thursday July 7th, CAMOC will organise a day's trip to Bologna, together with colleagues of ICR, to visit Palazzo Pepoli, the Museum, the city centre and other museum venues.

CAMOC's separate sessions will be developed under the umbrella theme of the General Conference "Museums and Cultural Landscapes".

Below you will find three different texts announcing the thematic orientation of these sessions.
We invite proposals for sessions 2 (jointly organised



with ICAMT) and 3 (jointly organised with ICR).

Joint Session 1 (organised together with ICOFOM and MINOM) will have a different format and so will be based on panels of invited speakers rather than a Call for Papers. ▶

CAMOC & ICOFOM & MINOM

Monday, July 4th, 2016
14:00-18:00

JOINT SESSION - 1

"Museums and Urban Cultural Landscapes"

Cultural landscapes and urban landscapes are quickly changing, moving on to different conceptual frameworks. The aim of this joint session of ICOFOM, CAMOC and MINOM is to bring together experts in city museums, urban museum issues, new social challenges, and international museology trends, reflecting on how cultural urban landscapes affect the museum meaning and its relationship with the present societies.

The session will be based on the General Conference's theme, the Siena Charter, and the ICOM/ UNESCO draft recommendation for museums, focusing on contemporary social and cultural urban issues that city museums must be prepared to face and to manage.

Siena Charter: <http://icom.museum/news/news/article/siena-charter-proposed-by-icom-italy-at-its-international-conference-museums-and-cultural-landsc/>

Unesco recommendation: http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/images/en_CL_4101.pdf

The "sense of place" is one of the key concepts of the Siena Charter, which highlights the blur boundaries between tangible and intangible heritage. Rapid, and sometimes irreversible changes in urban landscapes all over the world demands from museums a constant attention to cultural, social and geographical movements that affects peoples' lives and their relationship with space, time and memory. If this is true for any type of museums, it is especially relevant for city museums, as cities are the ever-growing centres of human life, with all its consequences still to be fully acknowledged.

CAMOC is "a forum for people who work in or are interested in museums about cities, urban planners, historians, economists, architects or geographers, all of whom together can share knowledge and experience, exchange ideas and explore partnerships across international boundaries." (<http://camoc.icom.museum/index2.php>)

ICOFOM is "in charge of researching, studying and disseminating the theoretical basis of museology as an independent scientific discipline, critically analysing the main trends of contemporary museology." (<http://network.icom.museum/icofom>)

MINOM is an international organization affiliated to ICOM. "Based broadly on a concern for social and cultural change, MINOM brings together individuals who are dedicated to active and interactive museology. It is open to all approaches which make the museum an instrument for identity building and development within the community." (<http://www.minom-icom.net/about-us>).

Presentations

The papers that are going to be presented in this session are expected to reflect on the questions given below:

- How can city museums promote the creation of "landscapes communities" (Siena Charter) that are aware of their identity, its relevance and thus attentive to the importance of the cultural landscape preservation and sustainable development?
- To what extent the Siena Charter's idea of (urban) cultural landscapes affects museums' new scope of responsibility towards society ►

and (urban) communities?

- How can city museums be an active partner in the management and care of their urban cultural landscape, including their symbols, tangible or intangible? Will this perspective affect the notion of city museum?
- The joint 2015 draft by ICOM and UNESCO recommends that museums should protect and promote cultural and natural diversity, as a major challenge of the 21st century. How can city museums face the changing reality of world cities, being an agent for sustainable development and for intercultural dialogue?
- What can city museums do to encourage community participation throughout the decision-making, implementation and enforcement processes, promoting engagement and peace, in this new conceptual framework?

The joint session will cover individual oral papers and round-tables.

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Monday, July 4th

14:00 - 14:15 Opening Speeches

Keynote Speakers

14:15 – 14:35 CAMOC keynote speaker

14:40 – 15:00 ICOFOM speaker

15:05 – 15:25 MINOM speaker

Debate / Q&A

15:45 – 16:15 *Coffee Break*

Short Presentations

16:15 – 16:30 ICOFOM presentation

16:30 – 16:45 CAMOC presentation

16:45 – 17:00 MINOM presentation

Q&A

Debate Session

17:15 – 18:00 Final debate session with 4 to 6 speakers designated by CAMOC, ICOFOM and MINOM and a moderator

CAMOC & ICAMT JOINT SESSION

Tuesday, July 5th, 2016

15:00-18:00

CALL FOR PAPERS - 2

“Museums between their collections and their environments”

The role of museums in relation to the cultural landscapes has nowadays been changing: traditionally institutions performing duties related predominantly to their own collections, museums, now aim at taking a more active role, engaging with the cultural heritage and communities being part of their surrounding cultural landscapes.

Extending museums responsibility from their collections to their environments and communities poses huge challenges, both in terms of redefining their very concept and strategies and in terms of their resources. It also opens a number of possibilities: for establishing closer relations with museums environments, for partnerships between

museums of different types, or between museums and other institutions undertaking research and producing knowledge related to cultural landscapes, for representing something new and also sometimes unexpected to citizens themselves.

In line with the Siena Charter, this shift in museums' role can be understood as important both for the future of cultural landscapes and for the future of museums. Extending the museum functions represents an “extraordinary resource for the protection, care and interpretation of the landscape as well as a resource for the museums themselves that, by performing duties not limited to their own collections, might further increase and enhance as ►

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well as stimulate the growth of their own heritage of knowledge and expertise". (*Siena Charter, Point 5*)

Thus, the focus of the CAMOC/ICAMT session will be widening the responsibility of museums from their collections to entire cultural and urban landscapes where they are situated. The participants will address possible conceptual and partnership strategies to approach this shift, challenges it represents for the museum architecture, human and logistic resources, as well as possible methodologies to apply in connecting museums with their places and communities.

The session will also explore the territories of possible exchange and future collaborations between museum architecture/museum techniques/museum display experts and city museum experts.

Presentations

The papers to be presented at this session should address matters common to the CAMOC and ICAMT fields of activity, while being within the main theme framework of museums and cultural landscapes. Here we give some of the questions to focus on:

- How can city museums adapt their strategies and architecture to address the need for research and interpretation beyond their collections?
- How can museums work within and beyond institutional partnerships to recognize, value and safeguard the identifying features of particular landscapes?
- Which challenges does active involvement of the citizens in the management of their cultural and urban landscape pose to city museums and their architecture/exhibition techniques?
- How to research, interpret and safeguard cultural and urban landscapes, as they are living, dynamic and evolving by default? How can museums keep up with this dynamics both strategically and in terms of their architecture/logistics/human resources?

- The use of cultural mapping: an emergent methodology to explore connections between museums, communities and their places.

The joint session will consist of two sets of oral presentations. We aim at 10' – 15' long contributions. Please send us an abstract of up to 350 words, as well as your short biography (no more than 100 words).

Abstracts should include:

- Paper title
- Name and affiliation of the author
- ICOM membership number, committee
- Email address
- Any special technical requirements (for example a Mac or PC for accompanying images, video)

Deadline for abstract submission: March 15th 2016

Contact persons: Layla Betti and Jelena Savic at
Milan2016.camoc.icom@gmail.com

Nana Meparishvili: *info@georgianhouse.ge*

DRAFT PROGRAMME

Tuesday, July 5th – Location: MUDEC, Milan

14:45-15:00 – Opening Addresses (welcome greetings and guided tour to the museum)

15:00-15:30 Keynote 1 + Q&A

- 4 10-minute presentations
- 15-20' Q&A
(or 4 10-minute presentations, each followed by 5' Q&A)

16:15-16:30 Coffee Break

16:30-17:30 Session 2

- 4 10-minute presentations
- 15-20' Q&A
(or 4 10-minute presentations, each followed by 5' Q&A)

18:15-19:15 Urban walk in the Tortona district ▶

CAMOC & ICR JOINT SESSION

Wednesday, July 6th, 2016
14:00-18:00

CALL FOR PAPERS - 3 "Museums and Landscape Communities"

Cities and regions are evolving within an endless interaction. The change of the urban cultural landscapes and in general of the urban life has an undeniable effect on the regions surrounding the cities. Meanwhile, the alternative models brought for the management and protection of cultural landscapes on a regional level also inspire practises developed by cities for the creation of more desirable urban cultural landscapes.

In recognition of the important relation between cities and regions concerning the topic of "museums and cultural landscapes" ICR and CAMOC are co-organizing a joint session in the frame of the 24th ICOM General Conference.

Following the definition of the UNESCO World Heritage Centre "the term 'cultural landscape' embraces a diversity of manifestations of the interaction between humankind and its natural environment". Thus cultural landscapes may be urban or rural and include agricultural landscapes, gardens and parks as well as historic sites and areas of cultural and historic associations and significance.

Museums should promote the creation of "landscape communities" aware of their identity, involved in their preservation, participating in their sustainable development.

The Siena Charter

This session wants to explore ways that city and regional museums are getting involved in the protection, care, interpretation and development of the landscape surrounding them. It is specifically looking for the role of museums as an active agent in the creation of so called "landscape communities"

which the Siena Charter defines as a "diffuse and active network" that assumes a responsibility for a cultural landscape.

A joint session of CAMOC and ICR will open the gates for future collaborations between regional and city museums for the protection and care of cultural landscapes, while bringing together presentations focusing on museum's role in the creation and empowerment of landscape communities.

Presentations

The papers that are going to be presented in this session are expected to reflect on the questions given below:

- How can city and regional museums integrate the concept of cultural landscape into their work? And how can they deal with the fact that landscapes might be objects of continuous change? (Even if there are not any sites listed as cultural landscapes by UNESCO WHC?)
- What is or could be the role of regional and city museums in the creation and strengthening of landscape communities at rural, urban or regional level?
- What can museums do to involve landscape communities in decision-making processes concerning the future of their cultural landscapes?
- What can regional and city museums do to strengthen sustainability for a better appreciation and continuity of the interaction between humankind and its natural environment?
- What are the different ways of engaging landscape communities in museums' work?
- How museums can represent landscape communities and connect them to other NGOs, ►

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initiatives, local and regional authorities taking part in the planning processes of cultural landscapes? And how (if at all) can city and regional museums help various communities so that their voices are being heard by planning authorities?

The joint session will cover 10-15 minute oral papers. Please send us an abstract of no more than 350 words, as well as a short biography (no more than 100 words). Abstracts should include:

- Paper title
- Name and institution of the author (with ICOM membership number for ICOM members)
- Email address
- Any special technical requirements (for example a Mac or PC for accompanying images, video)

Deadline for abstract submission: March 15th 2016

Contact persons: Layla Betti and Jelena Savic at
Milan2016.camoc.icom@gmail.com

DRAFT PROGRAMME

Wednesday, July 6th

11:30-11:45 Opening Speeches

11:45-13:00 Session 1

11:45-12:00 ICR Presentation
12:00-12:15 CAMOC Presentation
12:15-12:30 ICR Presentation
12:30-12:45 CAMOC Presentation
12:45-13:00 Q&A

13:00-14:00 Lunch

14:00-15:15 Session 2

14:00-14:15 CAMOC Presentation
14:15-14:30 ICR Presentation
14:30-14:45 CAMOC Presentation
14:45-15:00 ICR Presentation
15:00-15:15 Q&A

15:15-15:45 Coffee Break

15:45-17:00 Session 3

15:45-16:00 CAMOC Presentation
16:00-16:15 ICR Presentation
16:15-16:30 CAMOC Presentation
16:30-16:45 ICR Presentation
16:45-17:00 Q&A

17:00-18:00 Plenary Discussions*

17:00-17:45 Panel Discussion: 1 participant from CAMOC and 1 participant from ICR
17:45-18:00 Q&A